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SIMPLIFIED MODAL ACCOMPANIMENT

TO THE

UNIVERSITÉ DE MONTREAL

Musique — Bibliothèque

VATICAN KYRIALE

AND THE

REQUIEM MASS

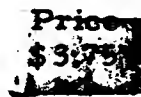
BY

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Musique — Bibliothèque

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FOREWORD

The idea of the present **SIMPLIFIED ACCOMPANIMENT** to the Ordinary of the Mass originated by reason of the recognizable fact that a large majority of Catholic organists, notably those in the smaller parishes, are by no means technicians. The acquisition of, or the appointment to an organ position usually precedes the necessary training in the fundamentals of organ technique. This is, of course, not the ideal state, but it must be frankly admitted. A simplified accompaniment has therefore been needed, one that, although simple in form, would nevertheless preserve all the qualities of a classic Gregorian accompaniment, such as modal fidelity and religious atmosphere.

In presenting this book of accompaniments to the public, the Gregorian Institute offers it as the result of twenty years of research and experimentation. The author does not contend that it is more perfect than the accompaniments of the masters, such as those published by Henri Potiron and Dom Desroquettes of Solesmes. These two eminent Gregorianists were his professors in Paris, and they remain his guides.

Although the primary purpose of the present publication is to answer the need for a more simple style, it was discovered as the work progressed, that a Gregorian melody can be accompanied, to a greater extent than is usually believed, by the basic elements alone inherent in it. The simplicity of the accompaniment does not connote inferiority. In fact, perfection and fidelity are by no means postulated by intricate composition and strained academic efforts.

The problem to be solved by the Gregorian harmonist is always the same, namely, the preservation of the liturgical sense which inspired the melody. Modern ears, it has often been emphasized, no longer hear properly the homophony of Gregorian Chant. The characteristics of the single melodic line have been disregarded by the discoveries of modern harmony. As a consequence, these sacred songs have lost their ancient flavor and their modal influence has disappeared. This fact has led to the conviction that Gregorian music should be unaccompanied if its original concept is to be preserved. But this objection is no longer valid if the accompaniment of the chant can be achieved with its own elements.

The altogether different belief that extraneous, modern harmonies can enrich the chant is recognized today as absolutely erroneous and unorthodox. Whereas in modern composition the student takes a given melody and is guided in the construction of the chords by the laws of harmonic music, in the chant, on the contrary, the proper rules of harmony are found, not in the books of modern theory, but in the melody itself, in its basic intervals, and in the modal scale in which it is written. The chords to be used result from the position of the melody without the necessity of applying to them the terms used in classes in modern harmony.

It must be remembered that some of the chant melodies use only a few degrees of the scale, repeating them almost exclusively to the end of the composition. The following examples from the Requiem Mass are offered by way of illustration:

Ré- qui-em * ac- tér- nam



A- gnus De- i, * qui - lis pec- cá- ta mun- di: do- na e- is ré- qui- em.




If the accompanist should presume to accompany such melodies with modern chords, with those containing the leading tone, or with perfect cadences, the result would be musical nonsense. On the contrary, if plagal cadences are used, and a diatonic harmony pervades the entire composition, the church-like atmosphere is accentuated and the fidelity of the elements of the chant are preserved. For some eighty years, the masters of chant accompaniment have maintained most strictly the pure modal and ancient diatonic style.

The author has endeavored to go a step farther in the accompaniment of the chant by utilizing none but its own elements. The present work will be found to be as traditional as it is practical. The system upon which the accompaniments are based has been used most effectively by the author at all the summer sessions of the Gregorian Institute of America, and in Canada.

HINTS AND COMMENTS ON EXECUTION

Consecutive Fifths. The consecutive fifths present here and there in these accompaniments serve a very useful purpose. Whereas in modern harmony, consecutive fifths are forbidden because of the leading tone and the weak degrees,—constituent elements in modern music, they are often permitted in the accompaniment of the chant when they enhance the modal scale. Example:

lú- ce- at e- is.



Gregorian scales are composed of independent degrees which are not subject to one another. Therefore, the law of attraction (the leading tone, TI, subject to the tonic, DO) has no connection whatsoever in Gregorian accompaniment. This is not an invention of the author, but the fundamental teaching of Henri Potiron of the Solesmes School at the Gregorian Institute of Paris, of which the author is a graduate.

Consecutive Octaves. It will also be observed that the author may use two consecutive octaves, between incises, when they occur between an intermediate voice and the bass. Example:



Sanctus Dómi- nus De-us Sá-ba-oth.

Incorrect
Execution



Sanctus Dómi- nus De-us Sá-ba-oth.

Correct
Execution



Legato Style. The organist should be most careful to observe a strict legato style. Proper note values of the accompanying chords, numerous ties, and whole notes enclosed within vertical lines will be an assistance in the organist's endeavor to adhere to this style. The use of whole notes in this fashion, without absolute time value, eliminates the necessity of repeating identical chords. Orthodox precedence for this practice is to be found in abundance in ancient manuscripts. Examples:

7 notes to a
whole note



5 notes to a
whole note



The Dot. The dot frequently used beneath melody notes is not an indication of staccato. It is used in this book to point out the first beat in Gregorian rhythm where it will not be readily apparent at first.

Pitch. No author can select a pitch that accomodates each individual singer. The ancient, antiphonal character of the chant, with the higher phrases assigned to higher voices, and the lower phrases to the lower voices, is too often disregarded. It is also true that tenors will not object to singing high notes in polyphonic and modern compositions, but are reluctant to sing high notes in the chant. The author has selected, therefore, as far as possible, a mediant pitch that will accomodate all the singers.

Organ Registration. In general, organists use too many loud stops in the accompaniment of the chant. Open Diapasons should be avoided, and the stopped Diapasons, Flutes and Strings should be used. The use of the Celeste, Tremolo, solo stops, such as the Vox Humana, the Reeds and a superfluous use of the swell expression pedal should be avoided. The organist is cautioned that the organ is to be used to sustain the voice and not to lead them, or attract attention to the playing. The pedal may be used, but all sense of heaviness should be avoided.

DR. EUGENE LAPIERRE

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ASPERGES ME

At the Sprinkling of Holy Water
(ON SUNDAYS BEFORE MASS OUTSIDE THE EASTER SEASON)

By DR. EUGENE LAPIERRE

A- spér- ges me. Dó- mi- ne, hys- só- po. et mundá- bor: la- vá- bis me,

ANTIPHON
Mode
7



et su- per ni- vem de- al- bá- bor. *Ps. 50.* Mi- se- ré- re me- i, De- us, * se- cún- dum magnam



For the Responses after the "Asperges" see page 4.

mi- se- ri- có- r- di- am tu- am. † Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto: * Sic



ut e- rat in prin- ci- pi- o, et nunc, et sem- per, et in saé- cu- la saecu- ló- rum. A- men.



† On Passion and Palm Sunday, omit the "Gloria Patri" and repeat the "Asperges" immediately after the Psalm "Miserere".

Repeat "Asperges" as far as the Psalm.

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VIDI AQUAM

At the Sprinkling of Holy Water

(ON SUNDAYS DURING THE EASTER SEASON, FROM EASTER SUNDAY TO PENTECOST INCLUSIVE)

Vi- di a- quam * e- gre- di- én- tem de tem- plo, a lá- te-

ANTIPHON
Mode
8

re dex- tro; al- le- lú- ia: et o- mnes, ad quos per- vé- nit a-

qua i- sta, sal- vi fa- cti sunt, et di- cent, al- le-

lú- ia, al- le- lú- ia. *Ps. 117. Confi- té- mi-ni Dó-mi-no quó- ni- am bo- nus: * quó- ni-*

am in saé- cu-lum mi- se- ri- cór- di- a e- jus. Gló-ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i

San- cto. * Sic- ut e- rat in prin- cí- pi- o, et nunc, et sem- per, et in saé- cu- la sae- cu- ló- rum. Amen.

Repeat Ant. Vidi aquam.

A- spér- ges me, * Dó- mi- ne, hys- só- po, et mun- dá- bor: la-

ANTIPHON
Mode 7

vá- bis me, et su- per ni- vem de- al- bá- bor.

This and the following "Ad libitum" form of the ASPERGES may be substituted at will for the elaborate form on page 1. The Ps. Miserere and the Gloria Patri for the 7th mode are the same as that on page 1.

Ps. Miserére.

A- sper- ges me, * Dó- mi- ne, hys- só- po, et mun- dá- bor: la- vá- bis me,

ANTIPHON
Mode
4

et su- per ni- vem de- al- bá- bor. Ps. 50. Mi- se- ré- re me- i De- us, * se- cún- dum ma- gnam mi-se-ri-

cór- dí- am tu- am. Gló-ri- a Pa- tri, et Fi- li- o, et Spi- rí- tu- i San- cto. * Sic- ut e-

rat in prin- cí- pi- o, et nunc, et sem- per, et in sae- cu- la sae- cu- ló- rum. A- men.

RESPONSES:

℣. Osténde nóbis, Dómine, misericórdiam túam. (T.P. Allelúia.)

℟. Et salutáre túum da nóbis. (P.T. Allelúia.)

℣. Dómine exáudi oratióem méam.

℟. Et clámor méus ad te véniat.

℣. Dóminus vobíscum.

℟. Et cum spíritu túo.

Orémus. Exáudi.....

MASS I. DURING THE EASTER SEASON
(Lux et origo)

KYRIE
Mode
8

Ký- ri- e * e- lé- i- son. *lij.* Chri- ste e- lé- i- son. *lij.*

Ký- ri- e e- lé- i-son. *ij.* Ký-ri- e * e- lé- i- son.

GLORIA
Mode
4

Gló- ri- a in ex- celsis De- o. Et in ter- ra pax ho- mí- ni-bus bonae vo-lun-

tá- tis. Lau- dá- mus te. Be-ne- dí- ci- mus te. A- do-rá- mus te. Glo-ri-fi- cá- mus te.

Grá-ti-as á-gimus ti-bi propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lés-tis,



De-us Pa-ter omní-po-tens. Dómi-ne Fi-li u-ni-gé-ni-te Je-su Christe. Dó-mi-



ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-



re no-bis. Qui tol-lis pec-cá-ta mundi, sú-sci-pe de-pre-ca-ti-ó-nem nostram. Qui



se- des ad dēx- te- ram Pa- tris, mi- se- ré- re no- bis. Quóni- am tu so- lus san- ctus.

The first system of the Sanctus features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets.

Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- si- mus, Je- su Chri- ste. Cum San-

The second system continues the vocal and piano parts. The vocal line has a half rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note texture in the right hand and continues the bass line in the left hand.

cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

The third system concludes the main text of the Sanctus. The vocal line features a half rest and then eighth and quarter notes, ending with a fermata. The piano accompaniment continues with eighth notes and includes a triplet in the right hand.

San- ctus, * San- ctus, Sanctus Dó- mi- nus De- us Sá- ba- oth.

SANCTUS
Mode
4

The final system, labeled 'SANCTUS Mode 4', features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cėl- sis. Be- ne-

The first system of musical notation consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line with eighth and sixteenth notes. The key signature is one sharp (F#), indicating G major.

dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cėl- sis.

The second system continues the musical setting. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment provides harmonic support with sustained chords and moving lines. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. ij.

AGNUS
Mode
4

The third system of musical notation shows the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line. The key signature remains one sharp (F#).

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

The fourth system concludes the musical setting. The vocal line features a melodic phrase with a fermata. The piano accompaniment provides harmonic support with sustained chords and moving lines. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

De- o grá- ti- as, al- le- lú- ia, al- le- lú- ia.

DEO
GRATIAS
Mode 8

De- o grá- ti- as.

DEO
GRATIAS
Mode 7

MASS II. ON SOLEMN FEASTS 1.
(*Fons bonitatis*)

Ký- ri- e * e- lé- i- son. *ijj.*

KYRIE
Mode
3

Chri- ste

e- lé- i- son. *ijj.*

Ky- ri- e

e- lé- i- son. ij.



Ky- ri- e

*

**

e- lé- i- son.



Gló-ri- a in ex- cé- lis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo- lun-

GLORIA
Mode
1

tá- tis.

Lau- dá- mus te.

Be- ne- dí- ci- mus te.

A- do- rá- mus te.

Glo- ri- fi- cá- mus te.



Grá-ti-as á-gi-mus ti-bi propter ma-gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis, De-



us Pa-ter o-mní-po-tens. Dó-mi-ne Fi-li u-ni-gé-ni-te Je-su Chri-ste. Dó-mi-ne



De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mí-se-ré-



re no-bis. Qui tol-lis pec-cá-ta mun-di, sú-sci-pe de-pre-ca-ti-ó-nem nostram.



Qui se- des ad dēx-te- ram Pa- tris, mi-se- ré- re no-bis. Quóni-am tu so- lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus

Al- tís- si- mus, Je- su Chri- ste. Cum Sancto Spí-ri- tu in gló- ri- a De- i Pa- tris. A- men.

San- ctus, * San- ctus, San- ctus Dó- mi-nus De- us Sá- ba- oth.

SANCTUS
Mode
1

Ple-ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho-sán- na in ex- célsis.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni.

Ho-sán-na in ex-cél-sis.

The first system of the musical score is written in G major (one sharp) and 4/4 time. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets and longer note values.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re nó-

AGNUS
Mode
1

The second system continues the musical piece. The vocal line has a melodic contour with some grace notes and a final note with an accent (^). The piano accompaniment maintains its rhythmic pattern, with some longer note values in the left hand.

bis. A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no-

bis.

The third system continues the musical piece. The vocal line features a melodic contour with some grace notes and a final note with an accent (^). The piano accompaniment maintains its rhythmic pattern, with some longer note values in the left hand.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

The fourth system concludes the musical piece. The vocal line has a melodic contour with some grace notes and a final note with an accent (^). The piano accompaniment maintains its rhythmic pattern, with some longer note values in the left hand.

DEO
GRATIAS
Mode 3

De- o grá- ti- as.

DEO
GRATIAS
Mode 5

De- o grá- ti- as.

MASS III. ON SOLEMN FEASTS 2.
(Deus sempiternus)

KYRIE
Mode
4

Ký- ri- e * e- lé- i-son. Ký- ri- e e- lé- i-son.

Ký- ri- e e- lé- i-son. Chri- ste e- lé- i-son.

Christe

e- lé- i-son. Chri- ste

e-lé- i-son. Ký- ri- e

e- lé- i-son. Ký- ri- e

e- lé, i-son. Ký- ri- e

e- lé- i-son.

Gló-ri- a in ex-cel- sis De- o. Et in ter- ra pax ho- mí- ni-bus bo- nae vo- lun- tá-tis. Lau-

GLORIA
Mode
8

dá- mus te. Bene- dí- ci- mus te. Ado- rá- mus te. Glo- ri- cá- mus te. Grá- ti- as á- gi- mus ti- bi prop-



ter ma- gnam gló- ri- am tu- am. Dómi- ne De- us, Rex coe- léstis, De- us Pa- ter o- mní- po- tens. Dómi- ne Fi- li u-



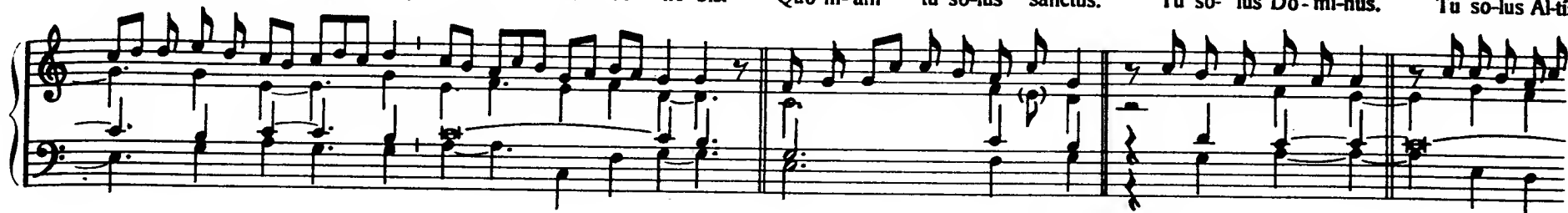
ni- gé- ni- te Je- su Chri- ste. Dómi- ne De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mundi,



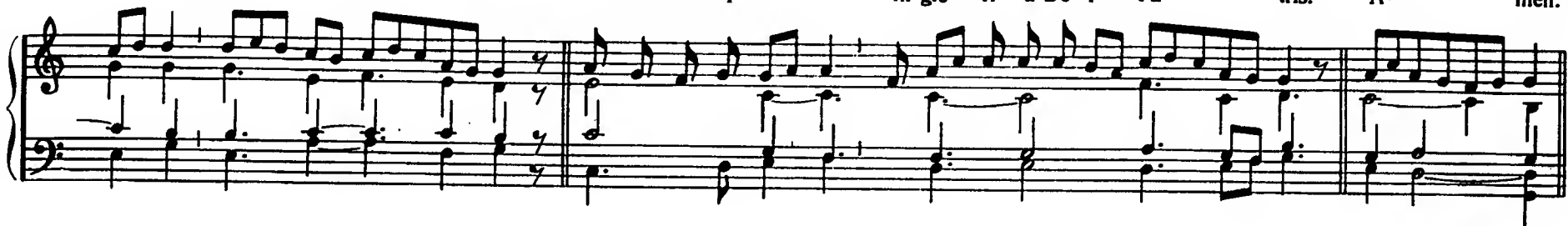
mi- se- ré- re nobis. Qui tol- lis pec- cá- ta mundi, súsci- pe depre- ca- ti- ó- nem nostram. Qui se-



des ad dēx-te-rā Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tis-



si-mus, Je-su Chri-ste. Cum San-cto Spí-ri-tu in gló-ri-a De-i Pa-tris. A-men.



San-ctus, * San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

SANCTUS
Mode
4



Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

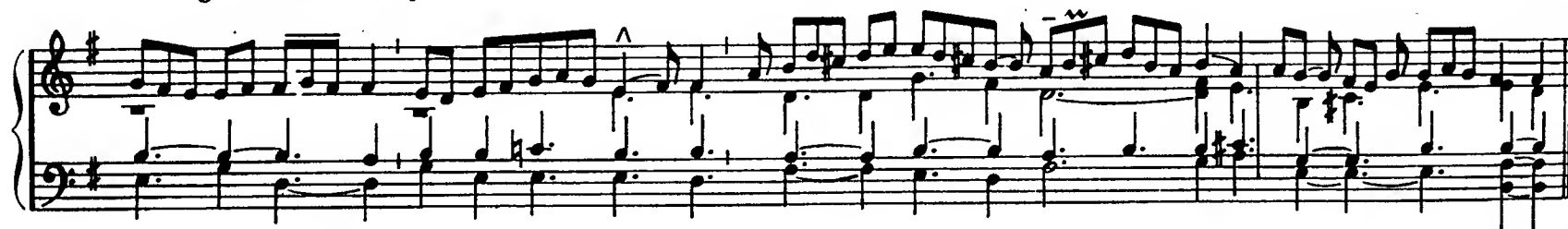


Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

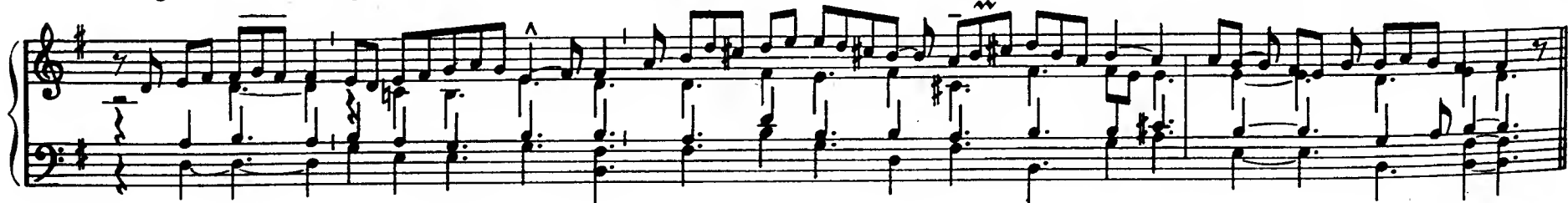


A-gnus De-i,* qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.

AGNUS
Mode
4



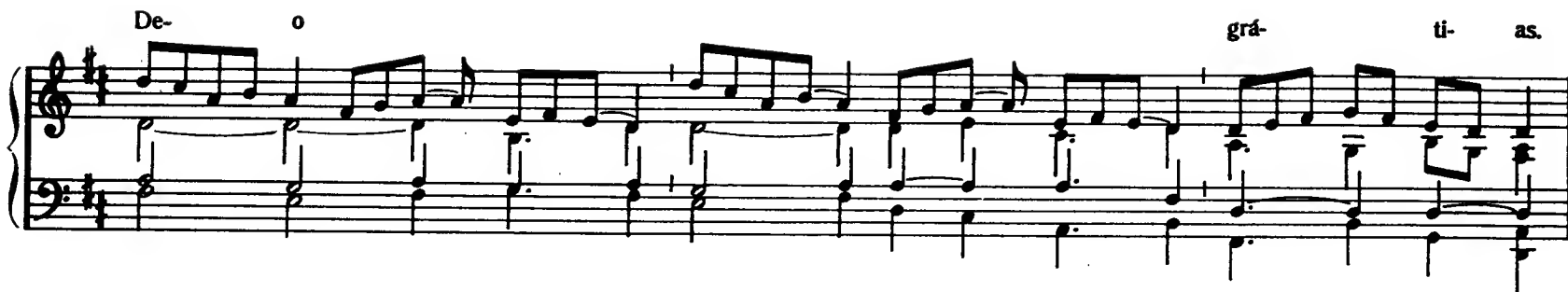
Agnus De-i,* qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.



A-gnus De-i,* qui tol-lis peccá-ta mun-di: do-na no-bis pa-cem.



DEO
GRATIAS
Mode 5



MASS IV. ON DOUBLE FEASTS 1.
(*Cunctipotens Genitor Deus*)

KYRIE
Mode
1



Glo- ri- a in ex-cel-sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun- tá- tis.

GLORIA
Mode
4



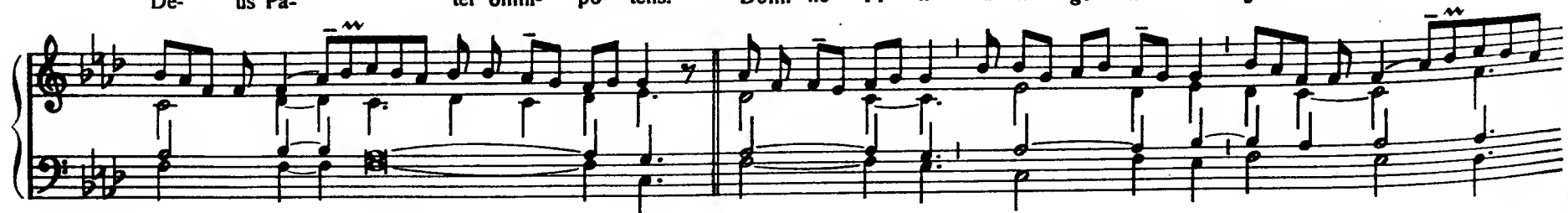
Lau- dá- mus te. Be- ne- dí- ci- mus te. A- do- rá- mus te. Glo- ri- fi- cá- mus te.



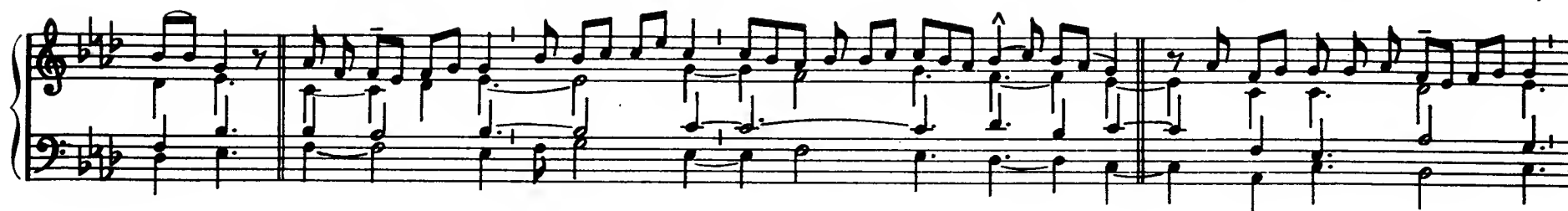
Grá- ti- as á- gi- mus ti- bi propter ma- gnam gló- ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis,



De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri-



ste. Dómi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di,



Cum San- cto Spi- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

The first system of the musical score for the Sanctus. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.

San- ctus, * San- ctus, San- ctus Dó-mi- nus De- us Sá- ba- oth.

SANCTUS
Mode
8

The second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes, maintaining the melodic flow. The piano accompaniment continues with a steady harmonic support, featuring chords and moving lines.

Ple-ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cél- sis. Be-ne-díctus qui

The third system of the musical score. The vocal line continues with a series of eighth and sixteenth notes, maintaining the melodic flow. The piano accompaniment continues with a steady harmonic support, featuring chords and moving lines.

ve- nit in nómi-ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.

The fourth system of the musical score. The vocal line continues with a series of eighth and sixteenth notes, maintaining the melodic flow. The piano accompaniment continues with a steady harmonic support, featuring chords and moving lines.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.

AGNUS
Mode
6



A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.



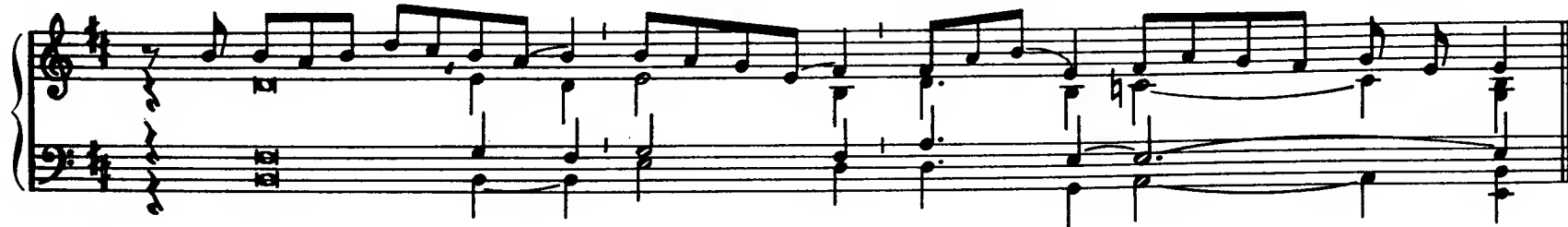
A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.



De- o

grá- ti- as.

DEO
GRATIAS
Mode 1



MASS V. ON DOUBLE FEASTS 2.
(*Magnae Deus potentiae*)

Ký-ri- e

* e-

lé- i-son. *iiij.* Chri-

ste

KYRIE
Mode
8



e-

lé- i-son. *iiij.* Ký-ri- e

* e-

lé- i-son. *iiij.*

Glo-ri- a in ex- cél- sis De-o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun- tá- tis. Laudá- mus

GLORIA
Mode
8



te.

Be-ne- dí- ci- mus te.

Ad-o- rá- mus te.

Glo-ri- fi- cá- mus te.

Grá- ti- as



á- gimus ti- bi propter magnam gló- ri- am tu- am. Dó- mi- ne De- us, Rex coe-



lé- stis, De- us Pa- ter om- ní po- tens. Dó- mi- ne, Fi- li u- ni- gé- ni- te Je- su



Christe. Dómi- ne De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun-



di, mi- se- ré- re no- bis. Qui tol- lis peccá- ta mun- di, súsci- pe de- pre- ca-



ti- ð-nem no-stram. Qui se- des ad d  - te-ram Pa-tris, mi-se- r  - re no- bis. Quo-



ni- am tu so- lus san- ctus. Tu so- lus D  - mi- nus. Tu so- lus Al- t  - si- mus,

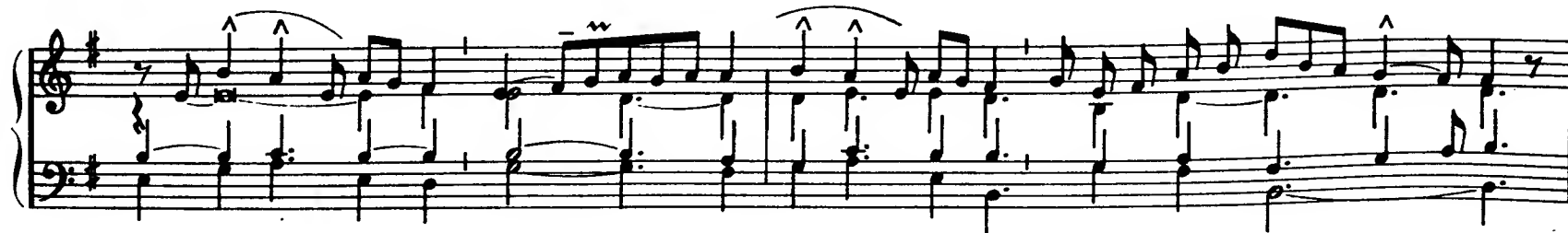


Je- su Chri- ste. Cum San- cto Spi-ri- tu in gl  - ri- a De- i Pa- tris. A- men.



San - ctus, * San- ctus, San- ctus D  - mi-nus De- us S  - ba- oth.

SANCTUS
Mode
4



Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

Be-ne-díctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

A-gnus De-i, * qui tol-lis pec-cá-ta

AGNUS
Mode
4

mun-di: mi-se-ré-re no-bis. ij. A-gnus De-i, * qui

tol- lis pec- cá- ta mun- di: dona no- bis pa- cem.

De o

grá- ti- as.

DEO
GRATIAS
Mode 8

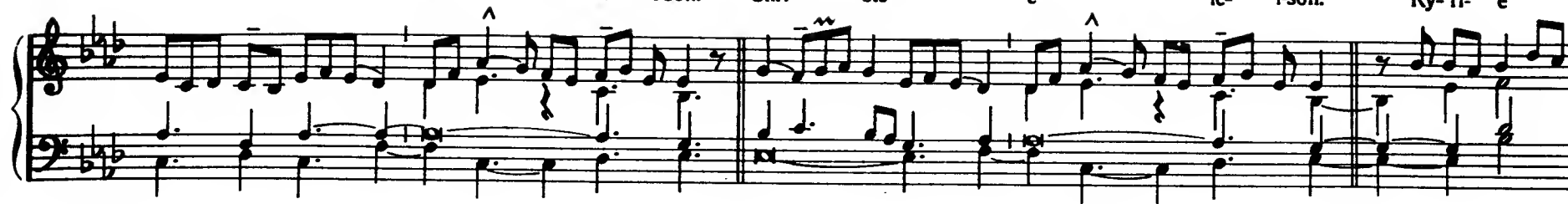
MASS VI. ON DOUBLE FEASTS 3.
(Rex Genitor)

Ký- ri- e * e- lé- i-son. Ký-ri- e e- lé- i- son.

KYRIE
Mode
7

Ký-ri- e e- lé- i-son. Chri- ste e- lé- i- son.

Chri- ste e- lé- i-son. Chri- ste e- lé- i-son. Ký- ri- e



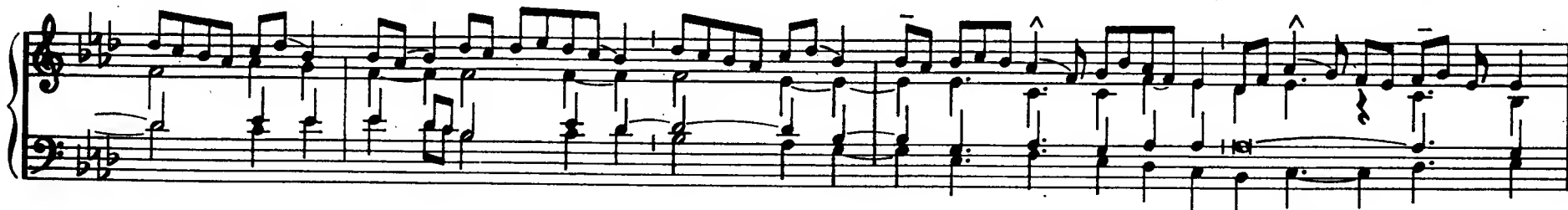
e- lé- i-son. Ký- ri- e e- lé- i-son. Ký- ri- e



*

**

e- lé- i-son.



Glo- ri- a in ex-cél- sis De-o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo-lun- tá- tis. Lau- dá- mus te.

GLORIA
Mode
8



Bene-dí-ci-mus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te.

Grá-ti-as á-gimus ti-bi

propter ma-gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

Dó-mi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-us

Pa-tris. Qui tol-lis pec-cá-ta mun-dí, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mun-dí,

sús- ci- pe depre-ca- ti- ó- nem nostram. Qui se- des ad dēx- te- ram Pa- tris, mi- se- ré- re



no- bis. Quóni- am tu so-lus san- ctus. Tu so-lus Dó- mi-nus. Tu so- lus Al- tís-si-mus, Je- su



Christe. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus, * San- ctus, Sanctus Dómi- nus De- us Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló-



ri- a tu- a. Ho- sánna in ex- cé- sis. Be- ne- dictus qui ve- nit in

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'ri', followed by eighth notes 'a tu- a'. It then features a melodic phrase for 'Ho- sánna' with various ornaments like trills and grace notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

nó- mi- ne Dómi- ni. Ho- sán- na in ex- cé- sis.

The second system continues the musical piece. The vocal line carries the melody for 'nó- mi- ne Dómi- ni. Ho- sán- na in ex- cé- sis.' with similar ornamental decorations. The piano accompaniment continues with sustained chords and melodic fragments, supporting the vocal melody.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. ij.

AGNUS
Mode
8

The third system begins with the text 'A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. ij.' The musical notation includes a vocal line and piano accompaniment. The piano part features a prominent bass line and harmonic support. A dynamic marking '(p.)' is visible in the piano part.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

The fourth system concludes the piece with the text 'A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.' The vocal line and piano accompaniment continue, with the piano part providing a steady harmonic background. A dynamic marking '(p.)' is also present in this system.

De- 0

grá- ti- as.

**DEO
GRATIAS
Mode 8**

MASS VII. ON DOUBLE FEASTS 4.
(*Rex splendens*)

Ký. rť e *

e-

lé- i-son. *iiij.* **Christe**

KYRIE
Mode
8

•

lé- i-son. üj. Ký- ri- e

e

lé- i- son. *ij.* Ký- ri- e

* e- lé i- son.

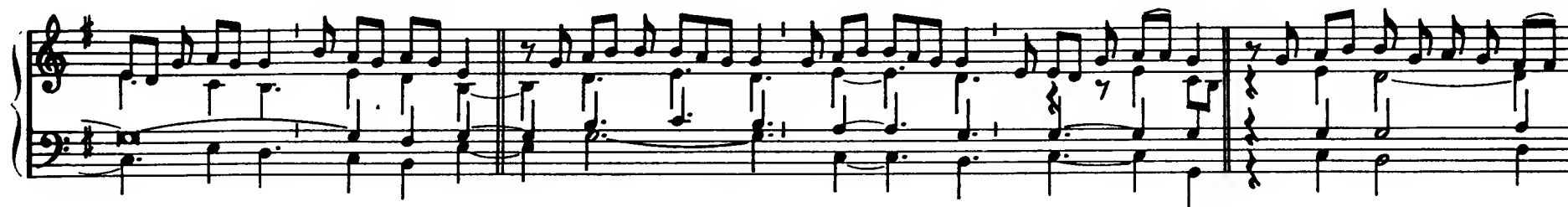
Gló-ri- a in ex- cël- sis De- o. Et in ter- ra pax ho- mí- ni bus bonae vo-lun- tá- tis. Lau- dá-

GLORIA
Mode
6

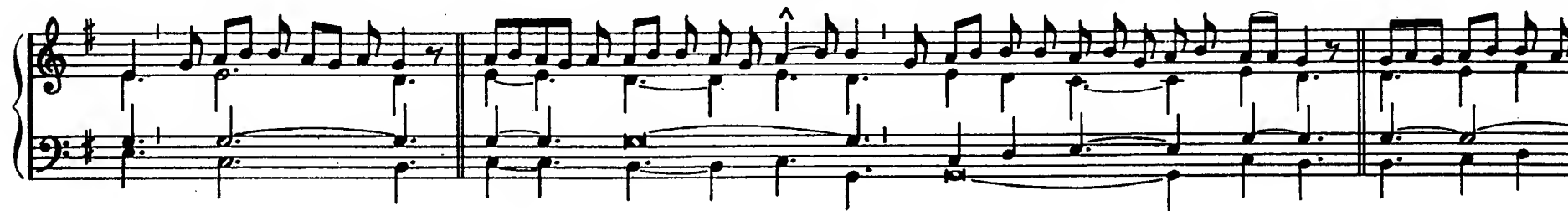
mus te. Bene-dí- cimus te. Ado- rámus te. Glo-ri- cá- mus te. Grá- ti- as á- gimus ti-bi propter ma-

gnam gló-ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dó- mi-ne Fi- li u-

ni- gé- ni- te Je-su Chri- ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun-



di, mi-se- ré- re no-bis. Qui tollis peccá- ta mun- di, súsci- pe de- pre-ca-ti- ónem no- stram. Qui se- des ad



déxte-ram Pa- tris, mi-se- ré- re no- bis. Quóni- am tu so-lus san- ctus. . Tu so-lus Dómi-nus. Tu so-lus Al- tís- si-mus,



Je-su Chri- ste. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus, * San- ctus, San- ctus Dómi- nus De- us

SANCTUS
Mode
8

Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho-

sán- na in ex- cé- sis. Be- ne- dí- ctus qui ve-

nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cé- sis.

A- gnus De- i, * qui tó- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. *ij.*

AGNUS
Mode
8



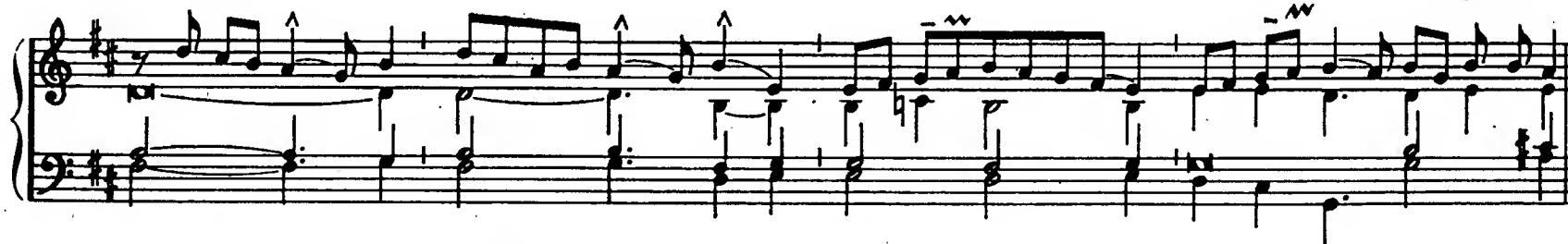
A- gnus De- i, * qui tol- lis pec-cá- ta mun- di: do- na no- bis pa- cem.



De- o

grá-ti- as.

DEO
GRATIAS
Mode 8



MASS VIII. ON DOUBLE FEASTS 5.
(De Angelis)

Ký- ri- e . * e- lé- i-son. *ij.*

KYRIE
Mode
5



Christe

e-

lé- i-son. *ij.*

Ký-ri- e

e-

lé- i-son. *ij.*

Ký-ri- e

*

** e-

lé- i-son.

Gló-ri- a in ex- célsis De- o.

Et in ter- ra pax ho- mí-ni-bus

bonae vo-lun- tá- tis.

Laudá-

mus te.

GLORIA
Mode
5

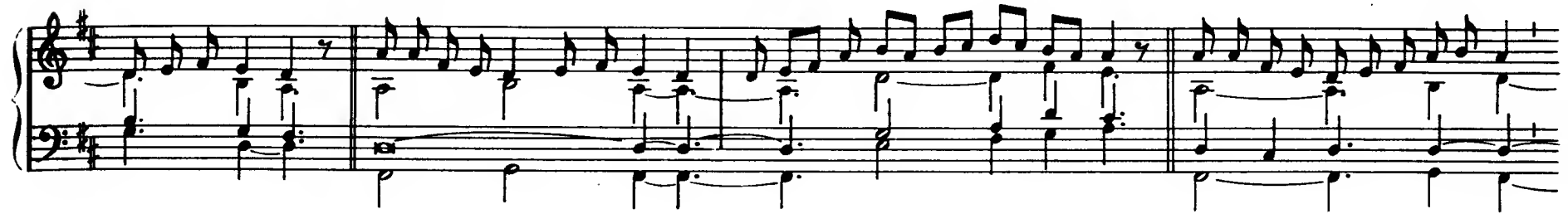
Bene-dí- cimus te.

A- do- rá- mus te.

Gló-ri- fi- cá- mus te.

Grá-ti- as á- gimus ti- bi propter magnam

gló- ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te



Je- su Chri- ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di,



mi- se- ré- re no- bis. Qui tol- lis pec- cá- ta mundi, súsci- pe de- pre- ca- ti- ó- nem no- stram. Qui se- des ad délix- te- ram



Patris, mi- se- ré- re no- bis. Quóni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- simus,



Je- su Chri-ste. Cum Sancto Spi- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

The first system of the musical score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

San- ctus. * San- ctus, San- ctus Dó- mi- nus De- us

SANCTUS
Mode
6

The second system of the musical score continues the vocal and piano parts. The key signature changes to two flats (Bb and Eb), and the time signature remains 4/4. The music features a variety of note values, including eighth, sixteenth, and quarter notes, with some ties and slurs.

Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a.

The third system of the musical score continues the vocal and piano parts. The key signature remains two flats (Bb and Eb), and the time signature is 4/4. The music includes a variety of note values and rests, with some ties and slurs.

Hosán- na in ex- cé- sis. Bene- dí- ctus qui ve- nit in nó- mi- ne

The fourth system of the musical score continues the vocal and piano parts. The key signature remains two flats (Bb and Eb), and the time signature is 4/4. The music includes a variety of note values and rests, with some ties and slurs.

Dó- mi- ni. Ho-sán- na in ex- cé- sis.

The first system of the musical score is written in 6/8 time. The vocal line (treble clef) begins with a half note 'Dó-' followed by a quarter note 'mi- ni.' and then a half note 'Ho-sán-'. The piano accompaniment (bass clef) provides a harmonic foundation with chords and moving lines. The system concludes with the words 'na in ex- cé- sis.' and a final cadence.

A- gnus De- i, * qui tol- lis peccá- ta mun- di: mi-se- ré- re no- bis.

AGNUS
Mode
6.

The second system continues the musical setting. The vocal line begins with a half note 'A-' followed by a quarter note 'gnus De- i, *'. The piano accompaniment features a prominent bass line with eighth notes. The system concludes with the words 'qui tol- lis peccá- ta mun- di: mi-se- ré- re no- bis.' and a final cadence.

Agnus De- i, * qui tol- lis pec- cá-ta mun- di: mi-se- ré- re no- bis.

The third system continues the musical setting. The vocal line begins with a half note 'Agnus De-' followed by a quarter note 'i, *'. The piano accompaniment features a prominent bass line with eighth notes. The system concludes with the words 'qui tol- lis pec- cá-ta mun- di: mi-se- ré- re no- bis.' and a final cadence.

A- gnus De- i, * qui tol lis peccá- ta mun- di: dona no-bis pa- cem.

The fourth system concludes the musical setting. The vocal line begins with a half note 'A-' followed by a quarter note 'gnus De- i, *'. The piano accompaniment features a prominent bass line with eighth notes. The system concludes with the words 'qui tol lis peccá- ta mun- di: dona no-bis pa- cem.' and a final cadence.

De-

o

grá- ti- as.

DEO
GRATIAS
Mode 5MASS IX. ON FEASTS OF THE BLESSED VIRGIN 1.
(Cum jubilo)

Ký-

ri- e

*

e- lé- i-son.

Ký-ri-

e

e- lé- i-son.

KYRIE
Mode
1

Ký-

ri- e

e- lé- i-son.

Chri-ste

e- lé- i-son.

Chri-

ste

e- lé- i-son.



Chri-ste

e- lé- i-son.

Ký-ri- e

e- lé- i-son.

Ký- ri- e

e- lé- i-son.

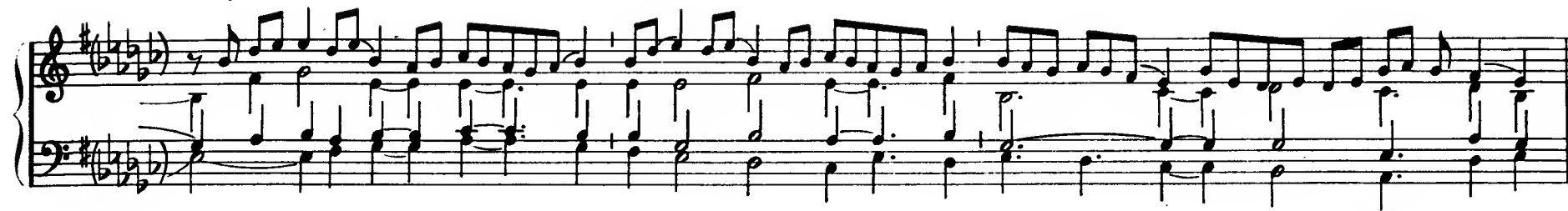


Ký-ri e

*

**

e- lé- i-son.



Glo- ri- a in ex- cé- lis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-luntá- tis. Lau-

GLORIA
Mode
7

dá- mus te. Be-ne- dí-ci- mus te. Ado- rá- mus te. Glo-ri-fi- cá- mus te. Grá-ti- as á- gimus ti-



bi propter magnam gló- ri- am tu- am. Dómi-ne De- us, Rex coe- lé- stis, De- us Pa- ter omní- po- tens.



Dó-mine Fi-li u-ni-gé-ni-te Je-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris.



Qui tol- lis pec- cá- ta mun- di, mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- ci-



pe depre- ca- ti- ó- nem no- stram. Qui se- des ad d éx- te-ram Patris, mi-se- ré- re no- bis.



Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-minus. Tu so-lus Al-tís-si-mus, Je-su Chri-ste.

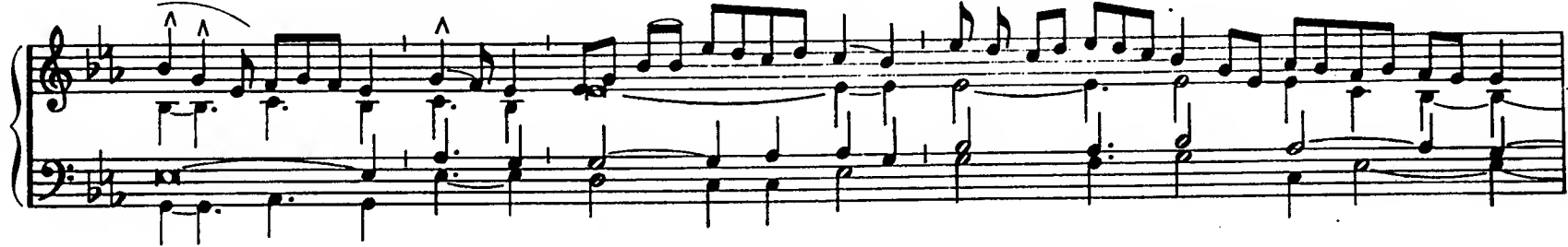


Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



San- ctus, * San- ctus, San- ctus Dó-mi- nus De- us Sá- ba- oth.

SANCTUS
Mode
5



Ple-ni sunt coe-li et ter- ra gló-ri- a tu- a. Ho-sán- na in ex- cé- lis. Be- ne-dí- ctus qui



ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.

AGNUS
Mode
5



Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.



Agnus De- i, * qui tol- lis peccá- ta mun- di: do- na no- bis pa- cem.



De- o grá- ti- as.

DEO
GRATIAS
Mode 1



MASS X. ON FEASTS OF THE BLESSED VIRGIN 2.
(Alme Pater)

47

KYRIE
Mode
1

Ký- ri- e *e- lé- i-son. Ký-ri- e e- lé- i-son. Ký- ri- e e- lé- i-son.

Chri-ste e- lé- i-son. Chri- ste e- lé- i-son. Christe e- lé- i-son. Ký-ri- e e- lé- i-son.

Ký- ri- e e- lé- i-son. Ký-ri- e * ** e- lé- i-son.

Gló- ri- a in excél- sis De- o. Et in ter- ra pax ho- mí- ni-bus bonae vo-lun- tá-tis. Laudá-mus te.

GLORIA
Mode
8

Be-ne-dí-ci-mus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus ti-bi propter ma-gnam gló-ri-am tu-am.



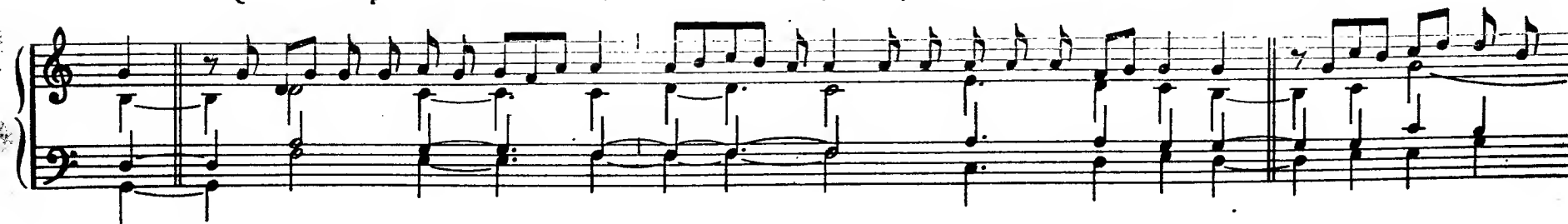
Dó-mi-ne De-us, Rex coe-léstis, De-us Pa-ter o-mní-po-tens. Dó-mi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste.



Dó-mi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-



bis. Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad



déx-te-ram Patris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus

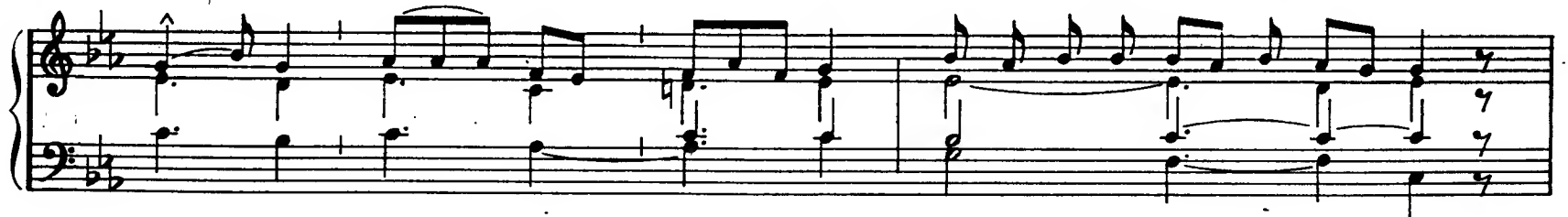


Al-tís-simus, Je-su Christe. Cum Sancto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



San-ctus, * San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

SANCTUS
Mode
4



Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.



Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



Agnus De- i, * qui tol- lis pec- cá- ta mundi: mi- se- ré- re no- bis. Agnus De- i, * qui tol- lis

AGNUS
Mode
4



pec- cá- ta mundi: mi- se- ré- re no- bis. Agnus De- i, * qui tol- lis pec- cá- ta mundi: do- na no- bis pa- cem.



De- o grá- ti- as.

DEO
GRATIAS
Mode 1



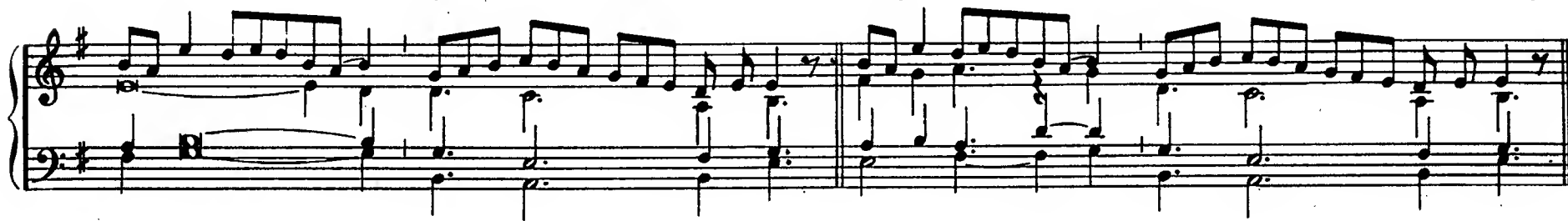
MASS XI. ON SUNDAYS DURING THE YEAR
(Orbis Factor)

KYRIE
Mode
1

Ký- ri- e * e- lé- i- son. Ký- ri- e e- lé- i-son. ij.



Chri- ste e- lé- i- son. Chri- ste e- lé- i-son. ij



Ký- ri- e e- lé- i-son. ij. Ký- ri- e * e- lé- i- son.



Glo- ri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun- tá- tis.

GLORIA
Mode
2



Lau- dá- mus te. Bene- dí- ci- mus te. A- do- rá- mus te. Glo- ri- fi- cá- mus te. Grá- ti- as á- gi- mus ti-



bi propter magnam gló- ri- am tu- am. Dó- mi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dó-



mi- ne Fi- li u- ni- gé- ni- te Je- su Chri- ste. Dó- mi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis



pec- cá- ta mun- di, mi- se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- sci- pe depre- ca- ti- ónem no- stram.



Qui se- des ad d'ex- te-ram Pa-tris, mi-se- ré-re nobis. Quo-ni- am tu so-lus sanctus. Tu so-lus Dóminus. Tu so-



lus Al- tís-si-mus, Je- su Chri-ste. Cum Sancto Spí-ri-tu in gló-ri-a De- i Pa- tris. A- men.



San- ctus, * San- ctus, San- ctus Dó- mi- nus De- us Sá- ba- oth. Ple- ni sunt

SANCTUS
Mode
2

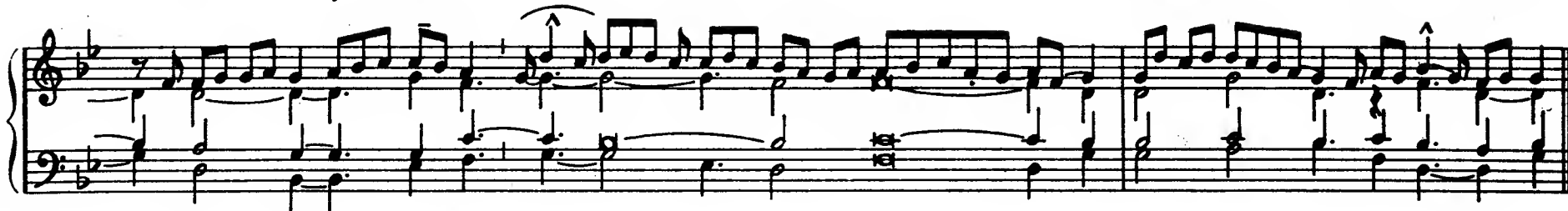


coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cé- lis.

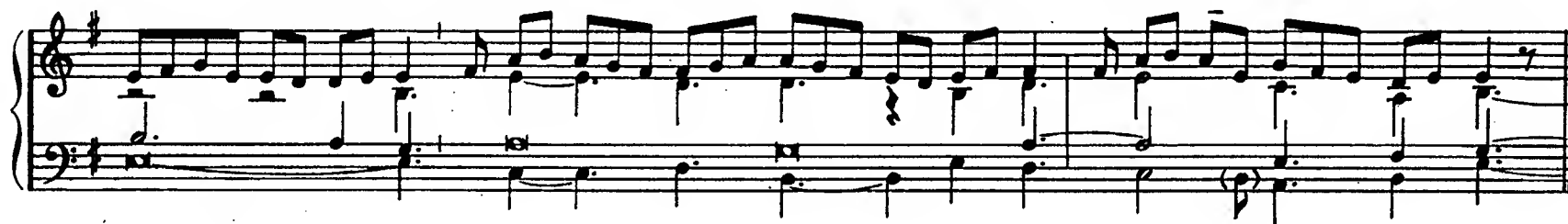


Bene- dí- ctus qui ve- nit in nó- mi-ne Dó- mi- ni.

Ho-sán- na in ex- cé- sis.



A- gnus De- i,* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

AGNUS
Mode
1

A- gnus De- i,* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. A- gnus De- i,* qui tol- lis pec-



cá- ta mun- di: dona no- bis pa- cem.

De- o grá- ti- as.

DEO
GRATIAS
Mode 1

MASS XII. ON SEMIDouble FEASTS I.
(Pater cuncta)

55

KYRIE
Mode
8

Ký- ri- e * e- lé- i- son. *ij.* Christe e- lé- i- son. *ij.*



Ký- ri- e e- lé- i- son. *ij.* Ký- ri- e * e- lé- i- son.



GLORIA
Mode
4

Glo-ri- a in excélsis De- o. Et in ter-ra pax homí-ni-bus bonae vo- luntá- tis. Laudá- mus te. Be-ne-



dí-cimus te. Ado- rámus te. Glo-ri- fi- cá- mus te. Grá-ti- as á-gimus ti- bi propter magnam gló-ri- am tu- am. Dómi-



ne De-us, Rex coeléstis, De-us Pa-ter omni-po-tens. Dómi-ne Fi-li u-ni-gé-ni-te Je-su Chri-ste. Dómi-ne De-us, Agnus De-

i, Fí-li-us Patris. Qui tol-lis peccá-ta mundi, mi-se-ré-re no-bis. Qui tol-lis peccá-ta mundi, súsci-pe depre-ca-ti-ónem

nostram. Qui se-des ad dexte-ram Pa-tris, mi-se-ré-re nobis. Quó-ni-am tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus

Al-tís-si-mus, Je-su Chri-ste. Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

San- ctus * San- ctus, San- ctus Dómi- nus De- us Sá- ba- oth.

SANCTUS
Mode
2

Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cē- sis.

Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cē- sis.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- dí: mi- se- ré- re no- bis

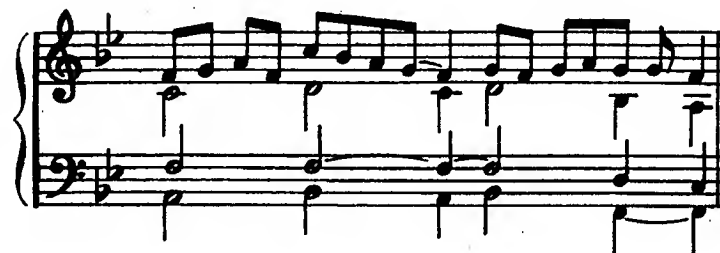
AGNUS
Mode
2

A-gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. A- gnus De- i, * qui tol- lis



pec- cá- ta mun- di: do- na no- bis pa-cem.

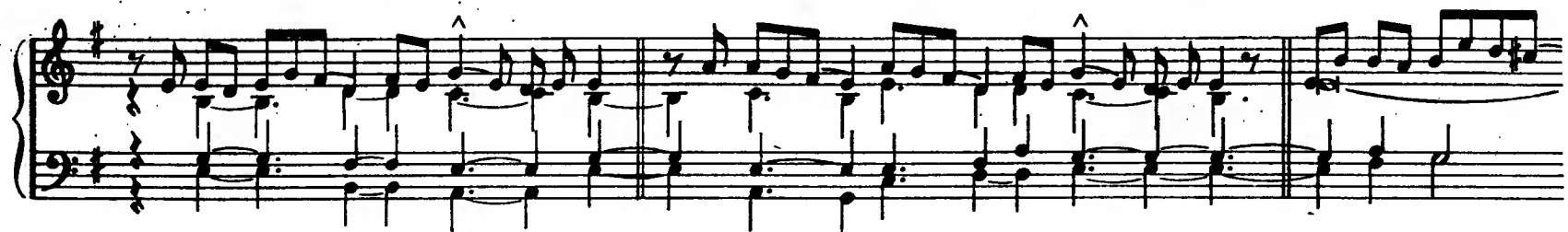
De- o grá- ti- as.



MASS XIII. ON SEMIDouble FEASTS 2
(*Stelliferi Conditor Orbis*)

Ký-ri- e * e- lé- i-son. *ij.* Christe e- lé- i-son. *ij.* Ký- ri- e

KYRIE
Mode
1



e- lé- i-son. *ij.* Ký- ri- e * ** e- lé- i-son.



Gló-ri-a in excelsis De-o. Et in terra pax homi-ni-bus bonae vo-lun-tá-tis. Lau-dá-mus te.

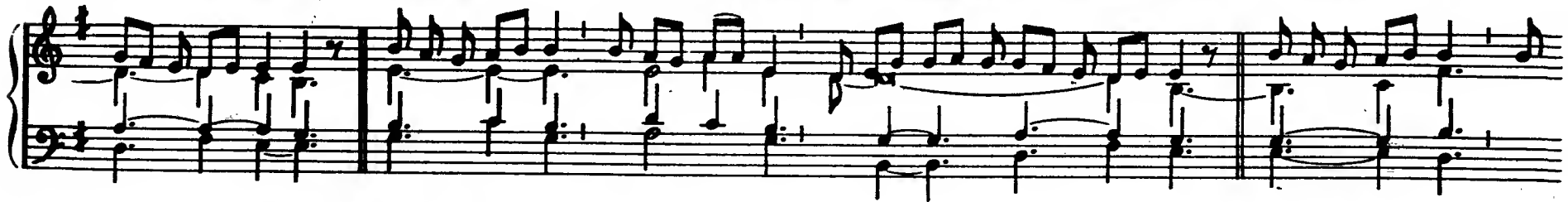
GLORIA
Mode
1



Bene-dí-cimus te. Ad-o-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus ti-bi propter magnam



gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens. Dó-mi-ne Fi-li-u-



ni-gé-ni-te Je-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta



mun- di, mi-se ré- re no- bis. Qui tol- lis peccá- ta mun-di, súsci- pe depre-ca-ti- ó- nem nostram. Qui se-



des ad déxte- ram Pa- tris, mi-se ré- re no- bis. Quó-ni- am tu so-lus san- ctus. Tu so-lus Dómi- nus. Tu so-lus



Al- tís-si- mus, Je- su Christe Cum Sancto Spi-ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San-ctus, * Sanctus, Sanctus Dómi-nus De- us Sába- oth. Ple-ni sunt coe-li et ter-ra gló-ri- a tu- a.

SANCTUS
Mode
8

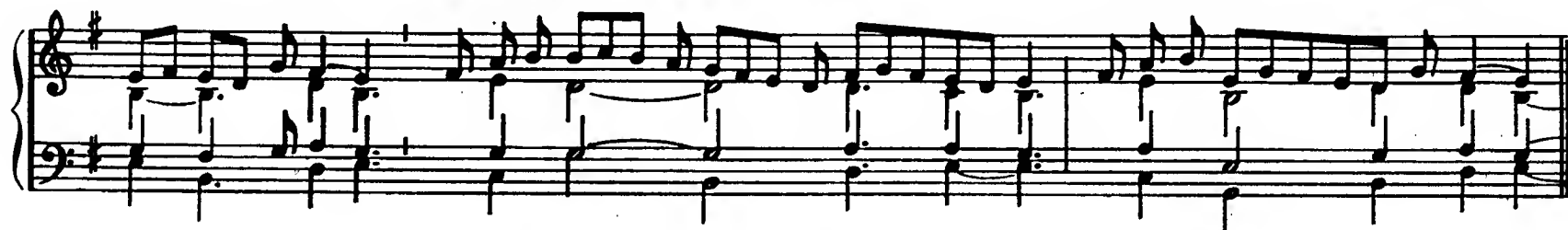


Hosán- na in ex- celsis. Bene- dictus qui ve- nit in nó- mine Dómi-ni. Ho-sán- na in ex- celsis.



A- gnus De- i, *qui tol-lis pec- cá- ta mun- di: mi-se- ré- re no-bis.

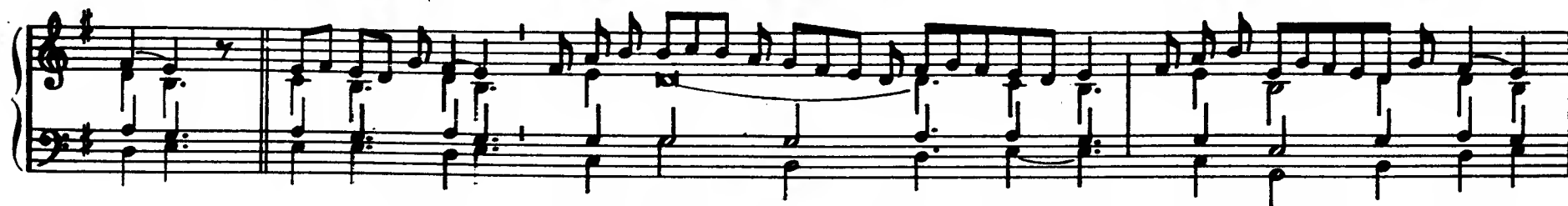
AGNUS
Mode
1



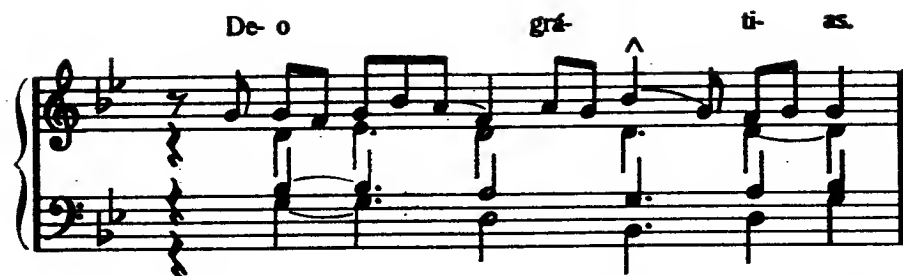
Agnus De- i, *qui tol- lis peccá- ta mun- di: mi-se- ré- re no-



bis. A- gnus De- i, *qui tollis pec- cá- ta mun- di: do- na no- bis pa- cem.

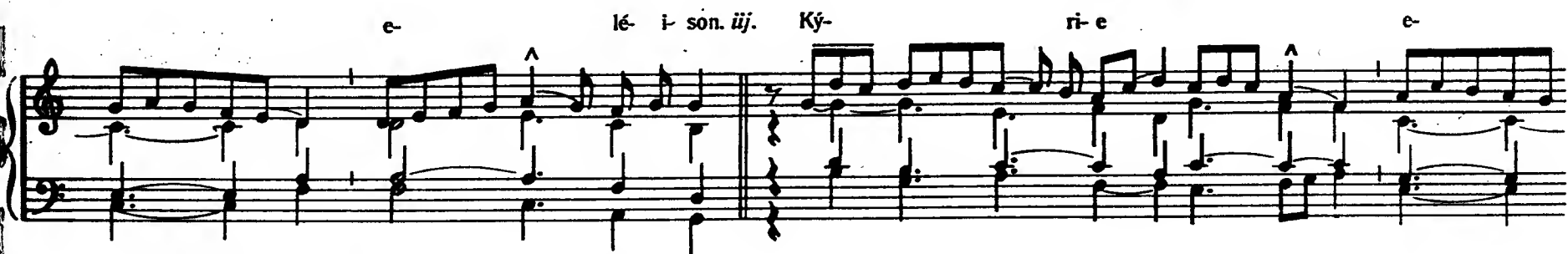


DEO
GRATIAS
Mode 1



MASS XIV. WITHIN OCTAVES NOT OF THE BLESSED VIRGIN MARY
(Jesu Redemptor)

KYRIE
Mode
8



GLORIA
Mode
3

Glo-ri-a in excél-sis De-o. Et in ter-ra pax ho-mí-ni-bus bonae vo-lun-tá-tis. Lau-



dá-mus te. Bene-dí-ci-mus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus



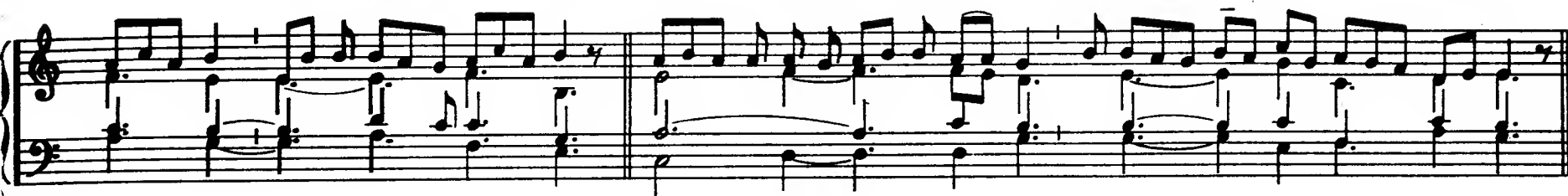
ti-bi propter magnam gló-ri-am tu-am. Dómi-ne De-us, Rex coe-lé-stis, De-us Pa-tr



mni-po-tens. Dómi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste. Dómi-ne De-us, A-gnus



De- i, Fi- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di, mi- se- ré- re no- bis.



Qui tol- lis pec- cá- ta mun- di, sú- sci- pe de- pre- ca- ti- ónem no- stram. Qui se- des ad dexte- ram Pa- tris, mi-



se- ré- re no- bis. Quóni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu so- lus Al- tís-



si- mus, Je- su Chri- ste. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



SANCTUS
Mode
1

San- ctus, * San- ctus, San- ctus Dómi-nus De-

us Sá- ba- oth. Ple-ni sunt coe- li et ter- ra gló-ri- a tu- a.

Ho- sán- na in ex- cé- sis. Be- ne- dí- ctus

qui ve- nit in nó-mi-ne Dó- mi- ni. Ho- sán- na in ex- cé- sis.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

AGNUS
Mode
8

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

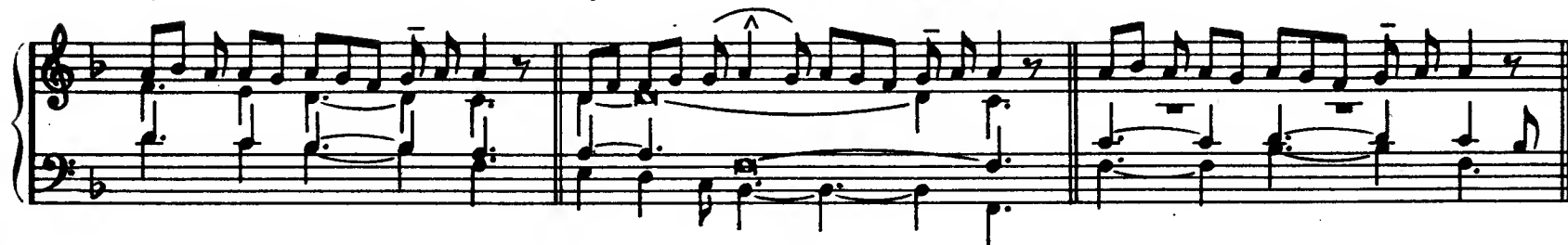
De- o grá- ti- as.

DEO
GRATIAS
Mode 8

MASS XV. ON SIMPLE FEASTS
(*Dominator Deus*)

KYRIE
Mode
4

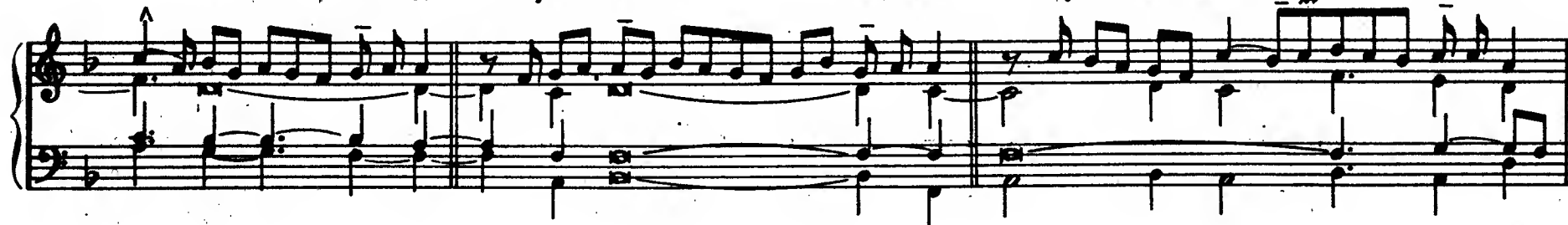
Ký- ri- e *e- lé- i- son. Ký- ri- e e- lé- i- son. Ký- ri- e e- lé- i- son.



Christe e- lé- i- son. Chri- ste e- lé- i- son. Christe e- lé- i- son. Ký- ri- e



e- lé- i- son. Ký- ri- e e- lé- i- son. Ký- ri- e *e- lé- i- son.



Gló- ri- a in ex- celsis De- o. Et in ter- ra pax ho- mī- ni- bus bonae vo- lun- tá- tis. Laudá- mus te.

GLORIA
Mode
4



Be-ne dí-ci-mus te. Ad-o rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi prop-



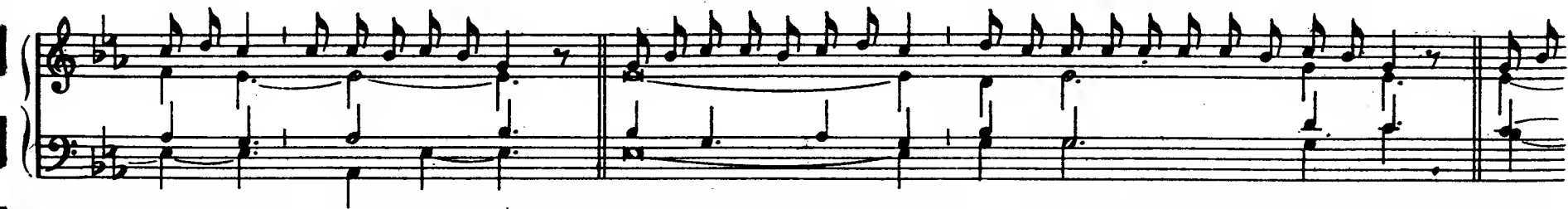
ter ma-gnam gló-ri-am tu-am. Dómi-ne De-us, Rex coe-léstis, De-us Pa-ter omní-po-tens, Dómi-ne Fi-



li u-ni-gé-ni-te Je-su Christe. Dómi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-



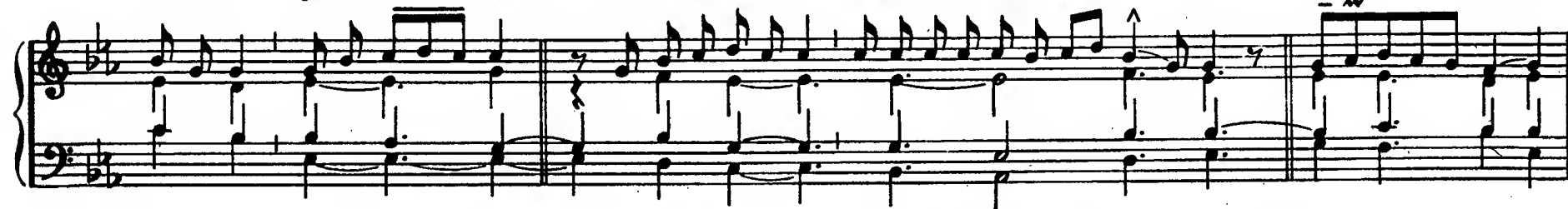
ta mundi, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mun-di, sú-sci-pe de-pre-ca-ti-ó-nem nostram. Qui se-



des ad déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-



tis-simus, Je-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



San-ctus, *San-ctus, Sanctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt coe-li

SANCTUS
Mode
2



et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cé-l-sis.



Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cel-sis.

Agnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis. A-gnus De-i, * qui

AGNUS
Mode
1

tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis. Agnus De-i, * qui

tol-lis pec-cá-ta mun-di: dona no-bis pa-cem.

De-o grá-ti-as.

DEO
GRATIAS
Mode 4

KYRIE
Mode
3Ký-ri- e * e- lé- i- son. *ij.* Christe e- lé- i- son. *ij.* Ký-ri- e e-

lé- i- son. Ký-ri- e e- lé- i- son. Ký-ri- e * e- lé- i- son.



San-ctus, * Sanctus, Sanctus Dó- mi- nus De- us Sá- ba- oth. Ple- ni

SANCTUS
Mode
2

sunt coe- li et ter- ra gló-ri- a tu- a. Ho- sán- na in ex- celsis.



Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

The first system of the musical score for the Agnus Dei. It consists of a vocal line (soprano) and a piano accompaniment (piano). The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis.

AGNUS
Mode
1

The second system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

Agnus De-i, * qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis. A-gnus De-i, * qui tol-

The third system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

lis pec-cá-ta mun-di: do-na no-bis pa-cem.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

De-o grá-ti-as.

DEO
GRATIAS

The fifth system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

MASS XVII. ON SUNDAYS OF ADVENT AND LENT

Ký-ri- e

* e-

lé- i- son. *ij.*

Chri-

ste

e-

KYRIE I
Mode
1

lé- i-son. *ij.*

Ký-ri- e

e-

lé- i-son. *ij.*

Ký-ri- e

*

** e-

lé- i- son.

Ký-ri-

e

* e-

lé- i-son. *ij.*

Chri-ste

e-

lé- i-son. *ij.*KYRIE II
Mode
6

Ký-ri- e e- lé- i-son. ij. Ký-ri- e * e- lé- i- son.

San- ctus, * San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth. Ple- ni sunt

SANCTUS
Mode
5

coe- li et ter- ra gló-ri- a tu- a. Ho- sán- na in ex- cé- lis.

Be-ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi-ni. Ho- sán- na in ex- cé- lis.

A- gnus De- i, *qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

AGNUS
Mode
5

A- gnus De- i, *qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.

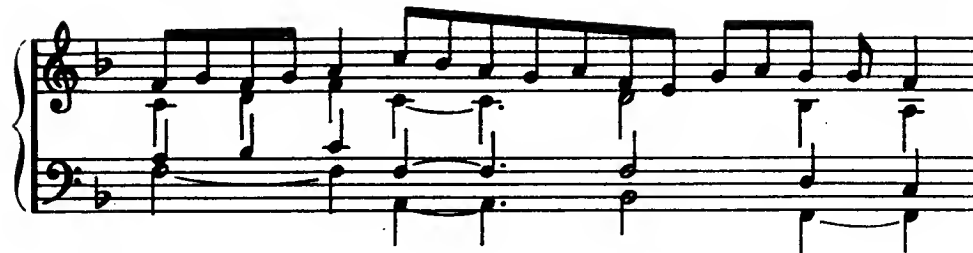
A- gnus De- i, *qui tol- lis pec- cá- ta mundi: do- na no- bis pa- cem.

De- o grá- ti- as.

DEO
GRATIAS
Mode 1

DEO
GRATIAS
Mode 6

De o grá- ti- as.



MASS XVIII. ON THE WEEKDAYS OF ADVENT AND LENT
(Also on Vigils, Ember Days and Rogation Days)

KYRIE
Mode
4

Ký- ri- e *e- lé- i- son. *ijj.* Chri- ste e- lé- i- son. *ijj.* Ký- ri-

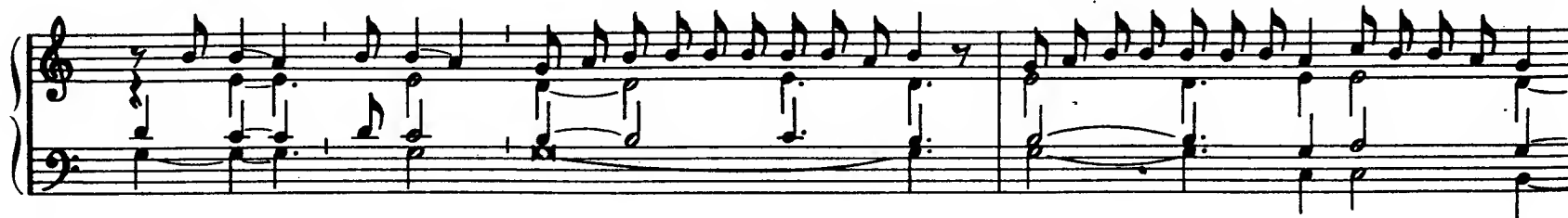


e e- lé- i- son. Ký- ri- e e- lé- i- son. Ký- ri- e *e- lé- i- son.



San-ctus, * Sanctus, Sanctus Dómi-nus De-us Sá-ba-oth. Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a.

SANCTUS



Ho- sán- na in ex- cél- sis. Be-ne- dí-ctus qui ve- nit in nó- mi- ne Dó-mi- ni. Ho-sán- na in ex- cél- sis.



A- gnus De- i, *qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.



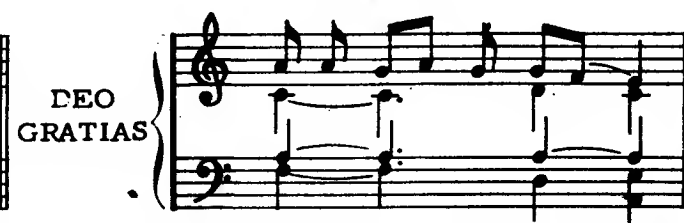
A- gnus De- i, *qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis. A- gnus De- i,



*qui tol- lis pec- cá- ta mundi: do- na no- bis pa- cem.



De- o grá- ti- as.



DEO
GRATIAS

CREDO I

Cre-do in unum De-um. Patrem omni-po-téntem, fa- ctó-rem coe-li et terrae, vi-si- bí- li- um ómni-um, et invi-si-bí-

Mode
4



li- um. Et in unum Dómi-num Je-sum Christum, Fi- li- um De- i u- ni-gé-ni- tum. Et ex Patre na-tum



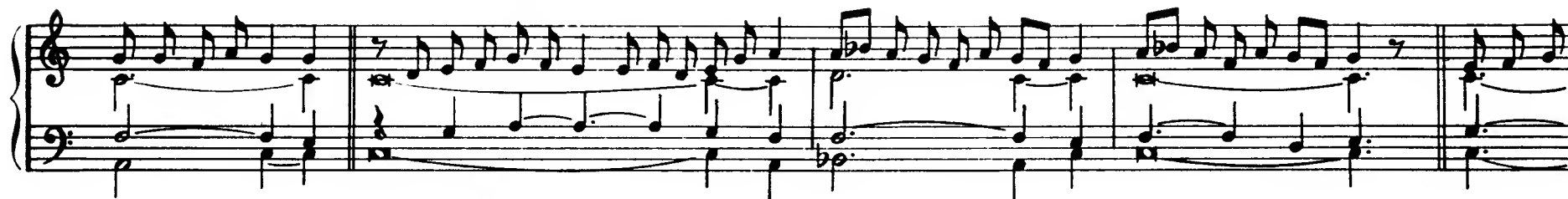
an- te ómni- a saécu- la De- um de De- o, lumen de lú- mi- ne, De- um ve- rum de De- o ve- ro. Gé-ni- tum,



non factum, consubstan- ti- á-lem Patri: per quem ómni- a fa- cta sunt. Qui propter nos hómines, et propter nostram sa- lú-tem



descén- dit de coe-lis. Et incar-ná-tus est de Spí-ri- tu Sancto ex Ma-rí- a Vírgi- ne: Et homo factus est. Cru-ci- fi-



xus é- ti- am pro no-bis: sub Pónti- o Pi- lá-to pas- sus, et sepúl-tus est. Et re- surre- xit tér- ti- a di- e,



se- cúndum Scriptú- ras. Et ascén- dit in coelum: se- det ad d éx- te-ram Patris. Et í- te-rum ven- tú-rus est cum gló-ri-



a, ju-di- cá-re vi- vos et mór-tu- os: cu- jus re- gni non e- rit fi- nis. Et in Spí- ri-tum Sanctum, Dómi-num,



et vi-vi-fi-cá-tem: qui ex Pa-tre, Fi-li-ó-que procé-dit. Qui cum Pa-tre et Fí-li-o simul ad-o-rá-tur,



et conglo-ri-fi-cá-tur: qui lo-cú-tus est per Prophé-tas. Et unam sanctam ca-thó-li-cam et a-pos-



tó-li-cam Ec-clé-si-am. Con-fi-te-or u-num bap-tís-ma in remis-si-ó-nem pec-ca-tó-rum.

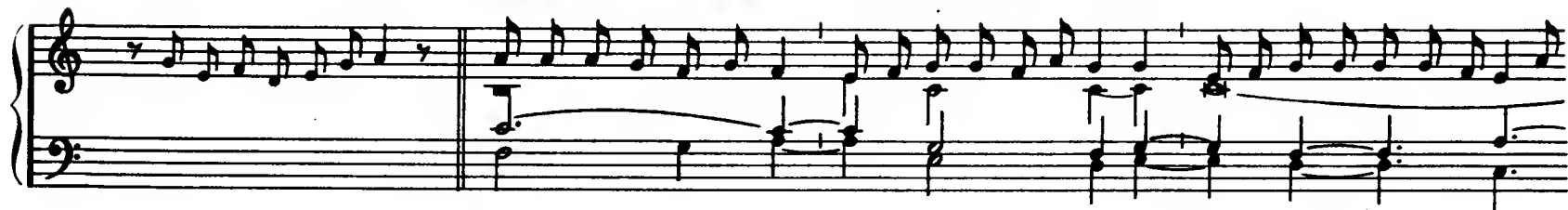


Et ex-spécto re-sur-rec-ti-ó-nem mortu-ó-rum. Et vi-tam ventú-ri saé-cu-li. A-men.



Cre-do in unum De-um, Patrem o-mni-po-téntem, factó-rem coe-li et terrae, vi-si-bí-li-um ómni-um, et

Mode
4



in-vi-si-bí-li-um. Et in unum Dó-mi-num Je-sum Christum, Fí-li-um De-i u-ni-gé-ni-tum. Et ex Patre na-tum



an-te ómni-a saé-cu-la. De-um de De-o, lumen de lú-mine, De-um ve-rum de De-o ve-ro. Gé-ni-tum, non fa-



ctum, consubstan-ti-á-lem Patri: per quem ó-mni-a fa-cta sunt. Qui propter nos hó-mines, et propter nostram sa-lú-tem



descén- dit de coe- lis. Et in- carná- tus est de Spí-ri- tu Sancto ex Ma- rí- a Ví- gi- ne: Et ho- mo fa- ctus est.



Cru- ci- fí-xus é- ti- am pro nobis: sub Pónti- o Pi-lá- to passus, et sepúl- tus est. Et re- surre- xit tér- ti- a di-



e, se- cúndum Scrip- tú- ras. Et a- scéndit in coe- lum: se- det ad d́ex- te- ram Patris. Et f- terum ven- tú- rus est cum



gló- ri- a, ju- di- cá- re vi- vos et mó- r- tu- os: cu- jus re- gni non e- rit fi- nis. Et in Spí- ri- tum Sanctum,



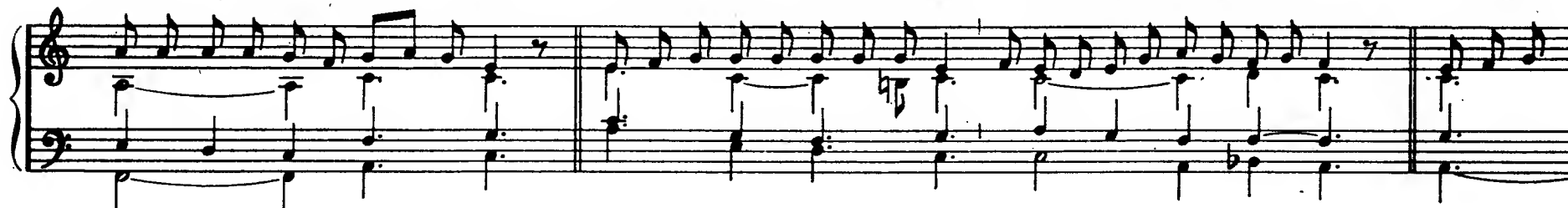
Dóminum, et vi- vi-fi- cántem: qui ex Pa- tre Fi- li- óque procé- dit. Qui cum Patre et Fí- li- o simul ad- o-rá-



tur, et con- glo- ri- fi- cá-tur: qui lo- cú- tus est per Pro- phé- tas. Et unam sanctam ca- thó- li- cam et



a- pos- tó- li- cam Ec- clé- si- am. Confi- te- or u- num bap- tí- sma in remis- si- ónem pec- ca- tórum. Et expéc-



to re- sur- rec- ti- ónem mortu- órum. Et vi- tam ven- tú- ri saé- cu- li. A- men.



CREDO III

Cre-do in unum De- um. Pa- trem omni-po- tén-tem, factó-rem coe-li et terrae, vi- si- bí- li- um

Mode
5



ó- mni- um et In- vi- si- bí- li- um. Et in u- num Dó- mi-num Je- sum Christum, Fí- li-



um De- i u- ni- gé- ni- tum. Et ex Pa- tre na- tum an- te ó- mni- a saé- cu- la.



De-um de De- o, lumen de lú- mi-ne, De-um ve-rum de De- o ve- ro. Gé-ni- tum, non fa- ctum, con-



substan- ti- á- lem Pa- tri: per quem ómni- a fa- cta sunt. Qui propter nos hó- mi- nes, et propter nostram sa- lú-



tem descén- dit de coe- lis. Et in- carná- tus est de Spí- ri- tu San- cto ex Ma- rí- a Vír- gi- ne: Et



ho- mo fa- ctus est. Cru- ci- fí- xus é- ti- am pro no- bis: sub Pón- ti- o Pi- lá- to passus, et se-



púl- tus est. Et re- surre- xit tér- ti- a di- e, se- cúndum Scrip- tú- ras. Et ascén- dit in coe- lum:



se- det ad dēx- te- ram Pa- tris. Et i- te-rum ven- tū- rus est cum gló- ri- a, ju- di- cá- re vi- vos et



mórtu- os: cu- jus regni non e- rit fi- nis. Et in Spí- ri- tum Sanctum, Dómi-num, et vi- vi- fi- cántem: qui ex Pa- tre



Fi- li- ó que pro- cé- dit. Qui cum Pa- tre et Fi- li- o si- mul ad- o- rá- tur, et con- glo- ri- fi- cá-tur:



qui lo- cú- tus est per Pro- phé- tas. Et unam sanctam ca- thó- li- cam et a- pos- tó- li- cam Ecclé- si- am.



Confi- te- or u-num ba- ptisma in re- missi- ó- nem pecca- tó-rum.

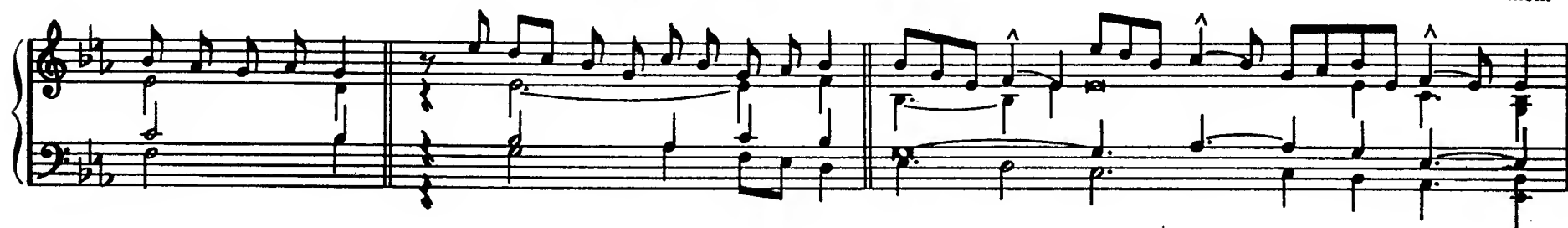
Et ex- spécto re-sur- rec- ti- ó-



nem mor-tu- ó-rum.

Et vi- tam ventú- ri saé- cu- li. A-

men.



CREDO IV

Cre-do in unum De-um.

Patrem omni-po-tén-

tem, factó-rem coeli et ter-

rae, vi- si- bí- li- um ómni-

Mode
1



um, et in- vi- sí- bí- li- um.

Et in unum Dómi-num Je-sum Chri-

stum, Fí- li- um De- i u- ni- gé- ni- tum.



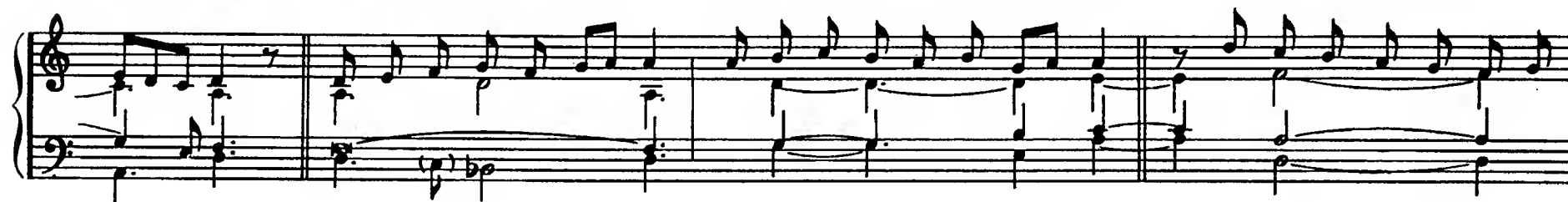
Et ex Pa- tre na- tum an- te ó- mni- a saé- cu- la. De- um de De- o, lu- men de lú- mi- ne, De- um ve-



Pón- ti- o Pi- lá- to passus, et se-púl- tus est. Et re- sur- ré- xit tér- ti- a di- e, se- cún- dum Scri-



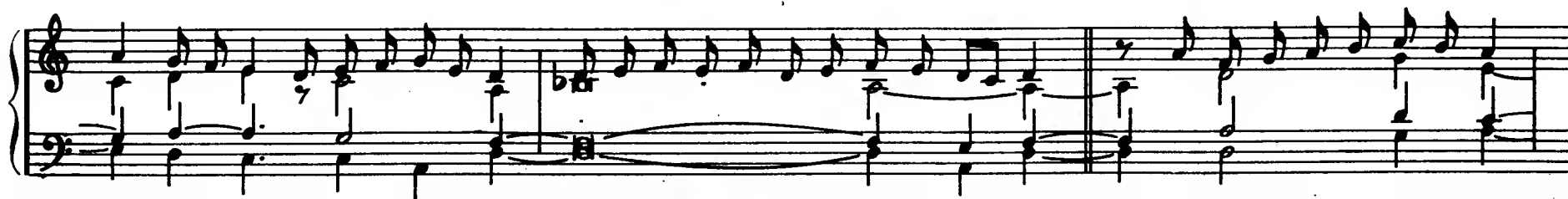
ptú- ras. Et a- scéndit in coe- lum: se- det ad délix- te- ram Pa- tris. Et í- te- rum ven- tú- rus



est cum gló-ri- a, ju- di- cá- re vi- vos et mórtu- os: cu- jus re- gni non e- rit fi- nis. Et in Spí- ri- tum San-



ctum, Dómi-num, et vi- vi- fi- cántem: qui ex Pa- tre Fi- li- ó que pro- cé- dit. Qui cum Pa- tre et Fí- li- o



simul ad- o- rá- tur, et con- glo-ri- fi- cá- tur: qui lo- cú- tus est per Prophé- tas. Et unam san- ctam cathó- li- cam et a- postó- li-



cam Ec- clé- si- am. Confi- te- or unum ba- ptis- ma in re- mis- si- ó- nem pec- ca- tó- rum. Et ex- spécto re-sur-



rec- ti- ó- nem mortu- ó- rum. Et vi- tam ven- tú- ri saé- cu- li. A- men.

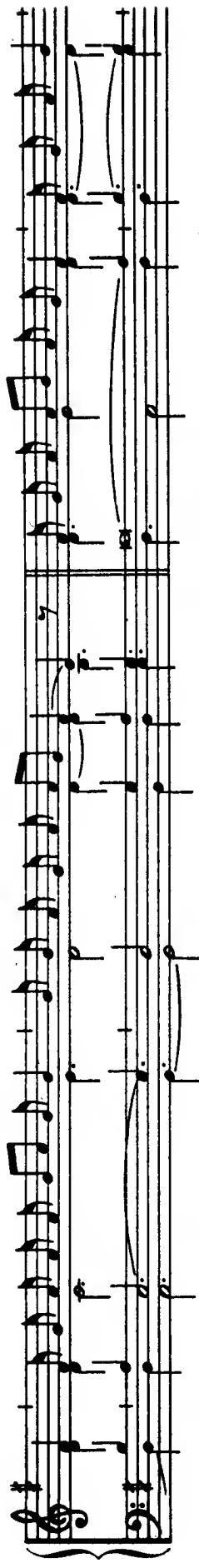


CREDO V

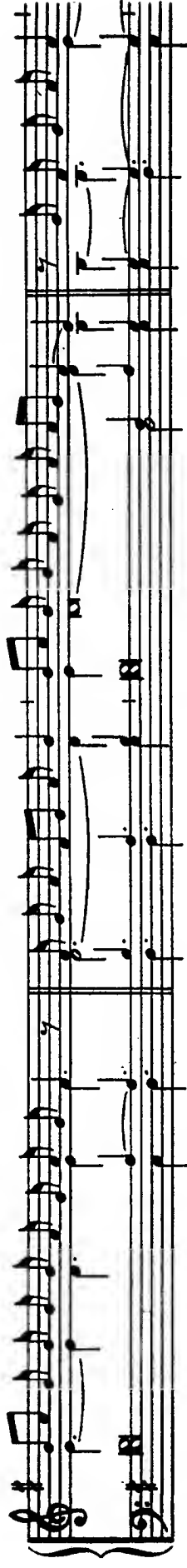
Cre- do in u- num De- um. Or: Credo in unum De- um, Patrem omni- po- téntem, factó- rem coe- li et ter-



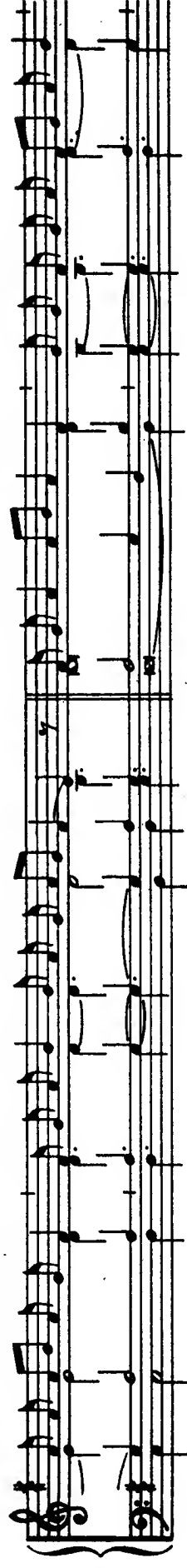
rae, vi-si-bí-li-um ó-mni-um, et in-vi-si-bí-li-um. Je-sum Chri-stum,



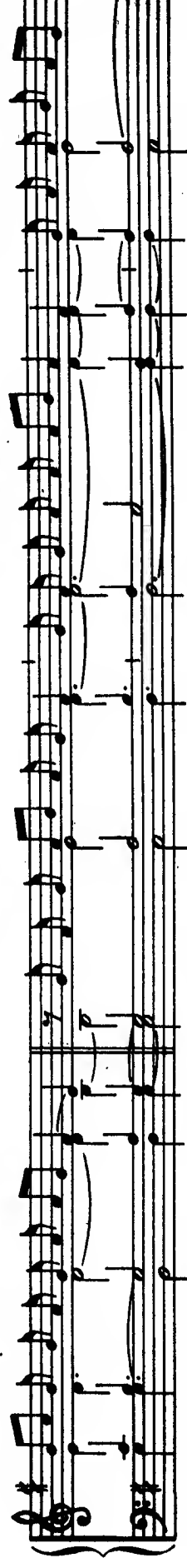
Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te ó-mni-a saé-cu-la. De-um de De-o,



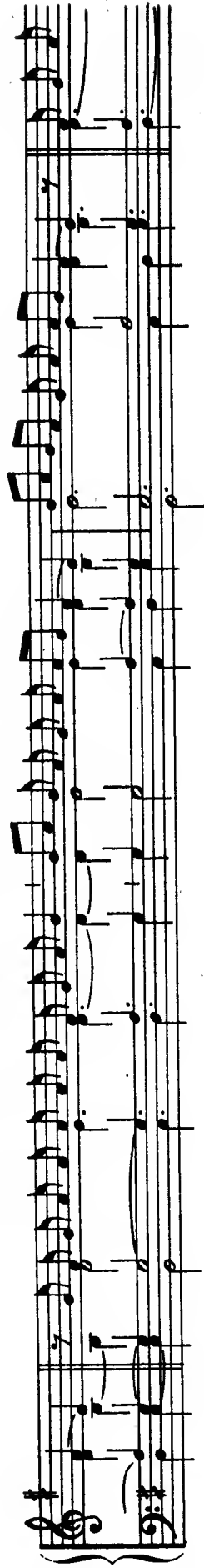
lumen de lú-mi-ne, De-um ve-rum de De-o ve-ro. Gé-ni-tum, non factum, consubstan-ti-á-lem Pa-tri:



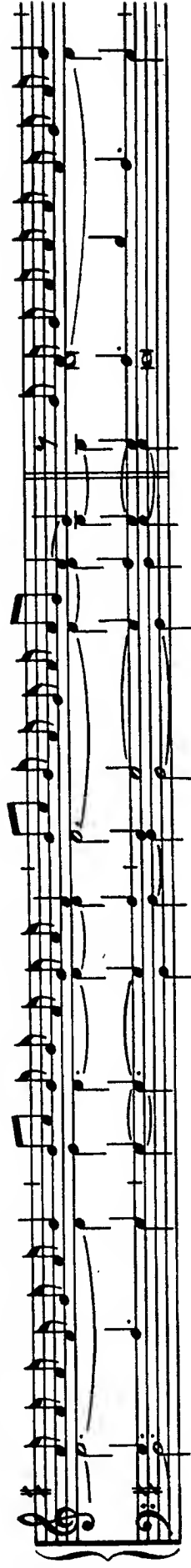
per quem ó-mni-a facta sunt. Qui propter nos hó-mi-nes, et propter nostram sa-lú-tem descén-dit de coe-



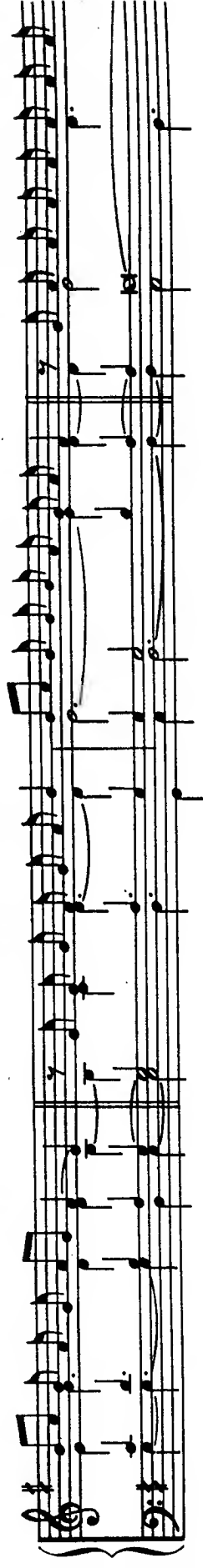
lis. Et in-car-ná-tus est de Spí-ri-tu Sancto ex Ma-rí-a Vír-gi-ne: Et ho-mo factus est. Cru-ci-fi-



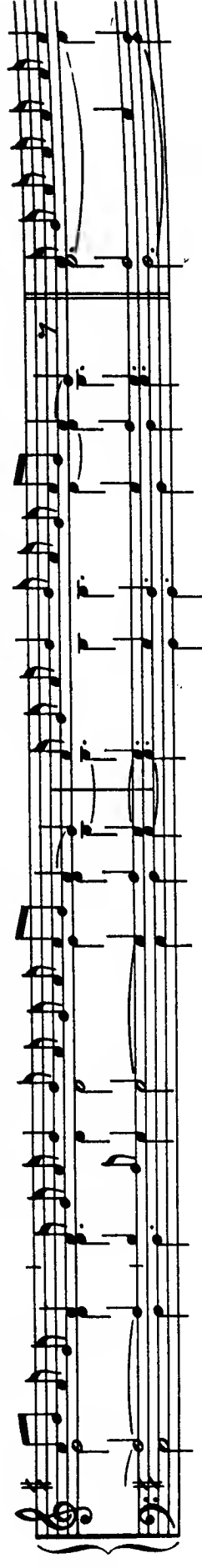
xus é-ti-am pro no-bis: sub Pónti-o Pi-lá-to pas-sus, et sepúl-tus est. Et re-surré-xit tér-ti-a di-e,



se-cúndum Scriptú-ras. Et a-scéndit in coelum: se-det ad dexte-ram Patris. Et í-terum ven-tú-rus est



cum gló-ri-a, ju-di-cá-re ví-vos et mórtu-os: cu-jus re-gni non e-rit fi-nis. Et in Spí-ri-tum San-ctum,



Dó-mi-num, et vi-vi-fi-cán tem: qui ex Pa-tre Fi-li-ó-que pro-cé-dit.

Qui cum Pa-tre et Fi-li-o

si-mul ad-o-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Prophé-tas.

Et unam san-ctam ca-thó-li-cam

et a-postó-li-cam Ecclé-si-am.

Confí-te-or unum ba-ptísma in re-missi-ónem pecca-tó-rum.

Et ex-spé-

cto re-surrec-ti-ó-nem mortu-ó-rum.

Et vi-tam ven-tú-ri saé-cu-li. A-

men.

CREDO VI

Cre- do in u- num De- um. *Or:* Cre-do in unum De-um, Pa- trem omni-po-tén- tem, fa- ctó-rem

Mode
4

coe- li et ter- rae, ví- si- bí- li- um ómni- um, et in- ví- si- bí- li- um.

Et in u- num Dómi-num Je- sum Christum, Fí- li- um De- i u- ni- gé- ni- tum. Et ex

Pa- tre na- tum an- te ómni- a saé- cu- la. De- um de De- o, lu- men de lú- mi- ne, De-

um ve- rum de De-o ve- ro. Gé-ni- tum, non fa-ctum, consubstan- ti- á- lem Pa- tri: per

quem ómni- a fa- cta sunt. Qui propter nos hó- mi- nes, et propter no- stram sa-lú- tem de- scén-

dit de coe- lis. Et in- carná- tus est de Spí- ri- tu San- cto ex Ma- rí- a Vír- gi- ne:

Et homo fa- ctus est. Cru- ci- fí- xus é- ti- am pro no- bis: sub Pónti- o Pi- lá- to pas-

sus, et se-púl- tus est. Et re- surré- xit tér- ti- a di- e, se- cún- dum Scriptú- ras.

The first system of the musical score for 'CREDO VI'. It consists of a vocal line (soprano/tenor) and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Et a- scén- dit in coe- lum: se- det ad dexte-ram Pa- tris. Et í- te- rum ventú- rus est cum gló- ri-

The second system of the musical score. The vocal line continues with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the flowing line in the left hand. The key signature and time signature remain the same.

a, ju- di- cá- re vi- vos et mór- tu- os: cu- jus re- gni non e- rit fi- nis. Et in

The third system of the musical score. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the eighth-note pattern in the right hand and the flowing line in the left hand. The key signature and time signature remain the same.

Spi- ri- tum Sanctum, Dómi- num, et vi- vi- fi- cán- tem: qui ex Pa- tre Fi- li- ó- que pro- cé- dit.

The fourth system of the musical score. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the eighth-note pattern in the right hand and the flowing line in the left hand. The key signature and time signature remain the same.

Qui cum Pa- tre et Fi- li- o si- mul ad- o- rá- tur, et con- glo- ri- fi- cá- tur: qui lo- cú- tus est

per Pro- phé- tas. Et u- nam san- ctam ca- tho- li- cam et a- postó- li- cam Ecclé- si- am.

Con- fi- te- or u- num bap- tí- sma in re- missi- ó- nem pec- ca- tó- rum. Et ex- spé-

cto re- surrec- ti- ó- nem mor- tu- ó- rum. Et vi- tam ven- tú- ri saé- cu- li. A- men.

OPTIONAL (AD LIBITUM) MELODIES

KYRIE I
Mode
1

Ký- ri-e * e- lé- i-son. Ký- ri- e

e- lé- i-son. Ký- ri-e Chri- ste

e- lé- i-son. Chri- ste e- lé- i-son.

Chri- ste e- lé- i-son. Ký- ri- e

e- lé i son.

Ký-

ri- e

e-

lé i-son.

Ký-

ri- e

*

*

*

**

e- lé i son.

Ký- ri- e

* e-

lé i-son.

Ký- ri- e

e- . lé i-son.

KYRIE II
Mode
1

Ký- ri- e lé- i- son. Chri- ste lé- i- son.

Christe lé- i- son. Chri- ste lé- i- son.

Ký- ri- e lé- i- son. Ký- ri- e e-

lé- i- son. Ký- ri- e * e- lé- i- son.

KYRIE III
Mode
2

Ký-ri- e * lé- i-son. Ký-ri- e e-
lé- i-son. Ký-ri- e

e- lé- i-son. Chri- ste e- lé- i-son. Chri- ste e-
lé- i-son.

Chri- ste e- lé- i-son. Ký- ri- e ^ e-
lé- i-son. Ký- ri- e e-
lé- i-son.

lé- i-son. Ký- ri- e ^ e-
lé- i-son.

KYRIE IV
Mode
5

Ký-ri- e * lé- i-son. Ký-ri- e

lé- i-son. Ký-ri- e • lé- i-son. Chri- ste

e- lé- i-son. Christe e- lé- i-son. Christe

e- lé- i-son. Ký- ri- e

e- lé- i-son. Ký- ri- e- Ký- ri- e-
lé- i- son. Ký- ri- e

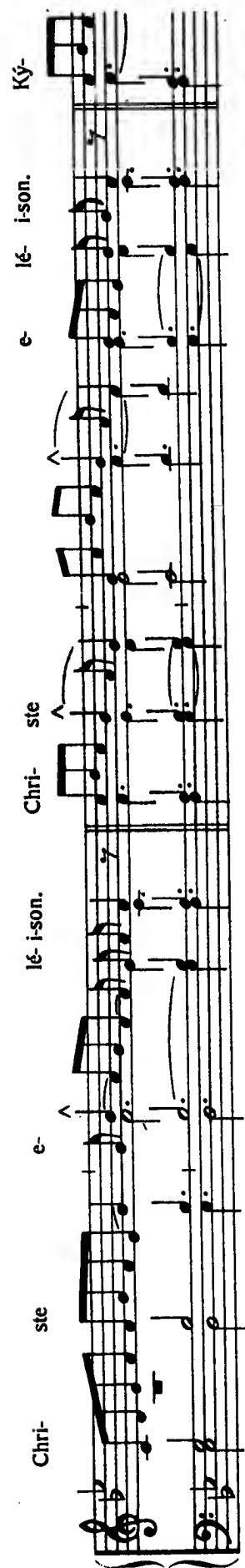
* ** e- lé- i-son.

Ký- ri- e e- lé- i- son. Ký- ri- e-
lé- i-son.

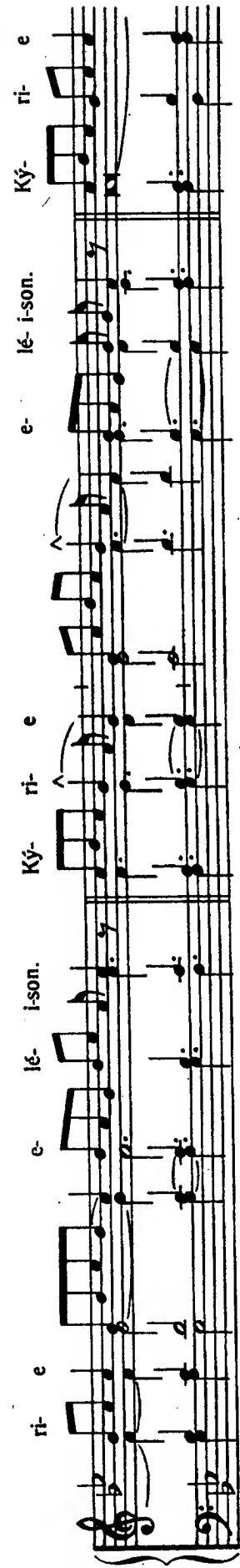
KYRIE V
Mode
7

Ký- ri- e e- lé- i-son. Chri- ste
lé- i-son. e- lé- i-son.

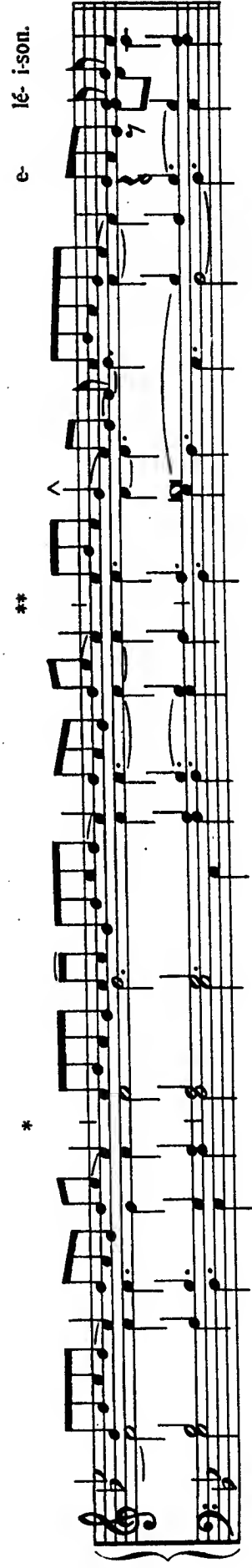
Chri- ste e- lé- i-son. Ký- ri- e



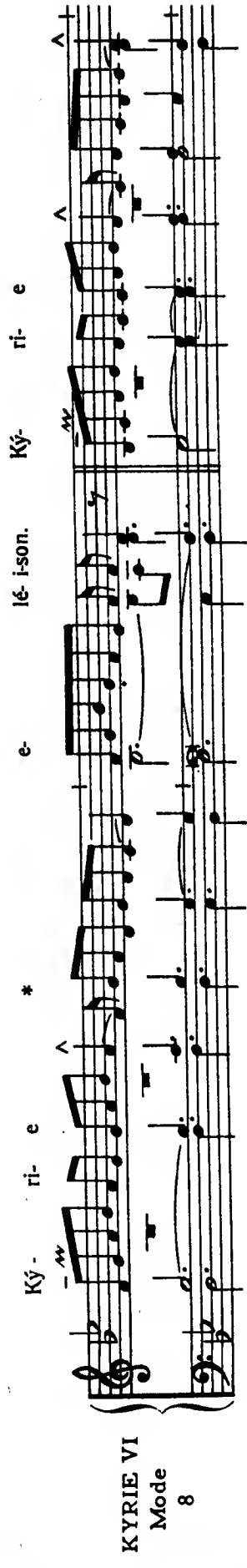
Ký- ri- e e- lé- i-son. Ký- ri- e



e- lé- i-son.



Ký- ri- e * e- lé- i-son. Ký- ri- e



e- lé i-son. Ký- ri- e lé i-son. Chri- ste

e- lé i-son. Chri- ste e- lé i-son. Chri- ste

e- lé i-son. Ký- ri- e e- lé i-son. Ký- ri- e e- lé i-son.

* Ký- ri- e e- ** e- lé i-son.

KYRIE VII
Mode
1

Ký-ri- e * e- lé- ison. *ij.* Christe e-

lé- ison. *ij.* Ký-ri- e e- lé- ison. *ij.* Ký-ri- e

* ** e- lé- ison.

Ký-ri- e * e- lé- ison. *ij.* Chri-ste e-lé- ison. *ij.* Ký-ri- e

KYRIE VIII
Mode
1

e- lé- i-son. *üj.* Ký- ri- e * e- lé- i-son.

Ký- ri- e * e- lé- i-son. *üj.* Christe

KYRIE IX
Mode
8

e- lé- i-son. *üj.* Ký- ri- e * e- lé- i-son. *üj.*

Ký- ri- e * e- lé- i-son. *üj.* Chri- ste

KYRIE X
Mode
1

Ký- ri- e e- lé i- son. *ij.* Ký- ri- e * e- lé i-son.

Ký- ri- e * e- lé i- son. *ij.* Chri- ste

KYRIE XI
Mode
1

e- lé i-son. *ij.* Ký-ri- e e- lé i-son. *ij.*

Ký-ri- e * e- lé i-son.

Glo-ri a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun-

GLORIA I
Mode
8

tá- tis. Lau- dámus te. Bene-dí- ci- mus te. Ad- o-rá- mus te. Glo-ri-

fi- cá- mus te. Grá- ti- as á- gi-mus ti- bí pro-pter ma- gnam gló- ri- am tu- am. Dómi- ne De- us,

Rex coe- lé- stis, De-us Pa- ter o- mní-po- tens. Dó- mine Fi- li u- ni- gé- ni- te Je- su Chri- ste.

Dó-mine De-us, Agnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis pec-

cá-ta mun-di, sú-sci-pe de-pre-ca-ti-ónem nostram. Qui se-des ad dex-te-ram Pa-tris, mi-se-ré-

re no-bis. Quo-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-simus, Je-su Chri-ste.

Cum Sancto Spi-ri-tu in gló-ri-a De-i Pa-tris. A-men.

Glo-ri- a in ex- cël- sis De- o.

Et in ter- ra pax homí- ni- bus bonae vo- luntá- tis.

GLORIA II
Mode
2

Lau- dá- mus te.

Be-ne- dí- ci- mus

te.

Ado- rá- mus te.

Glo-ri-fi- cá- mus

te.

Grá-ti- as

á- gi- mus ti-

bi

propter ma-gnam gló- ri- am tu-

Dómi- ne De- us, Rex coe-

lé- stis, De- us Pa- ter o- mní-po- tens. Dó-mi-ne Fí-li u- ni- gé-ni- te Je- su Chri-

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with two flats (B-flat and E-flat). The lyrics are: 'lé- stis, De- us Pa- ter o- mní-po- tens. Dó-mi-ne Fí-li u- ni- gé-ni- te Je- su Chri-'. The music features various note values including eighth, quarter, and half notes, with some notes beamed together. There are also rests and dynamic markings.

ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol-

This system contains the third and fourth staves of the musical score. The lyrics are: 'ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol-'. The music continues with similar notation to the first system, including treble and bass staves with various note values and rests.

lis pec- cá- ta mun- di, mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta

This system contains the fifth and sixth staves of the musical score. The lyrics are: 'lis pec- cá- ta mun- di, mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta'. The music continues with similar notation, including treble and bass staves with various note values and rests.

mun- di, súsci- pe de- pre-ca-ti- ó- nem nostram. Qui sedes ad dex- te-

This system contains the seventh and eighth staves of the musical score. The lyrics are: 'mun- di, súsci- pe de- pre-ca-ti- ó- nem nostram. Qui sedes ad dex- te-'. The music continues with similar notation, including treble and bass staves with various note values and rests.

ram Pa- tris, mi-se- ré- re no- bis. Quóni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus.

Tu so- lus Al- tís- si- mus, Je- su Chri- ste. Cum San-

cto Spí- ri- tu in gló- ri- a De- i Pa- tris. A- men.

Glo- ri- a in ex- cél- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae

vo- lun- tá- tis. Lau- dāmus te. Bene- dí- ci- mus te.

This system contains the first two measures of the piece. The vocal line begins with a half note 'vo-' followed by a quarter note 'lun-' and a half note 'tá-'. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand. The lyrics 'tis. Lau- dāmus te.' are aligned with the vocal line, and 'Bene- dí- ci- mus te.' follows in the next measure.

Ad- o- rá- mus te. Glo- ri-

This system contains the third and fourth measures. The vocal line continues with 'Ad- o- rá-' and 'mus te.' The piano accompaniment maintains its rhythmic pattern. The lyrics 'Glo- ri-' are at the start of the fourth measure.

fi- cá- mus te. Grá- ti- as á- gi- mus ti- bi

This system contains the fifth and sixth measures. The vocal line has 'fi- cá-' and 'mus te.' followed by 'Grá- ti- as á-' and 'gi- mus ti- bi'. The piano accompaniment continues with the same rhythmic structure.

pro- pter ma- gnam gló- ri- am tu- am. Dó- mi- ne De- us,

This system contains the seventh and eighth measures. The vocal line includes 'pro- pter ma- gnam gló-' and 'ri- am tu- am. Dó- mi- ne De- us,'. The piano accompaniment concludes the system with the same rhythmic pattern.

Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dó-

mi- ne Fi- li o- ni- gé- ni- te Je- su Chri- ste. Dó- mi- ne

De- us, Agnus De- i, Fi- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di, mi-

se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- sci- pe depre- ca- ti-

ó- nem nostram. Qui se- des ad dex- te- ram Pa- tris, mi- se- ré-

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ó- nem nostram. Qui se- des ad dex- te- ram Pa- tris, mi- se- ré-". The music is in a key with one flat and a common time signature. The vocal line has a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

re no- bis. Quó- ni- am tu so- lus san- ctus. Tu so- lus Dómi- nus. Tu so- lus

This system contains the second line of the musical score. The lyrics are: "re no- bis. Quó- ni- am tu so- lus san- ctus. Tu so- lus Dómi- nus. Tu so- lus". The music continues with the same vocal and piano parts. The vocal line has a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

Al- tis- si- mus, Je- su Chri- ste. Cum San- cto Spi- ri- tu in gló-

This system contains the third line of the musical score. The lyrics are: "Al- tis- si- mus, Je- su Chri- ste. Cum San- cto Spi- ri- tu in gló-". The music continues with the same vocal and piano parts. The vocal line has a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

ri- a De- i Pa- tris. A- men.

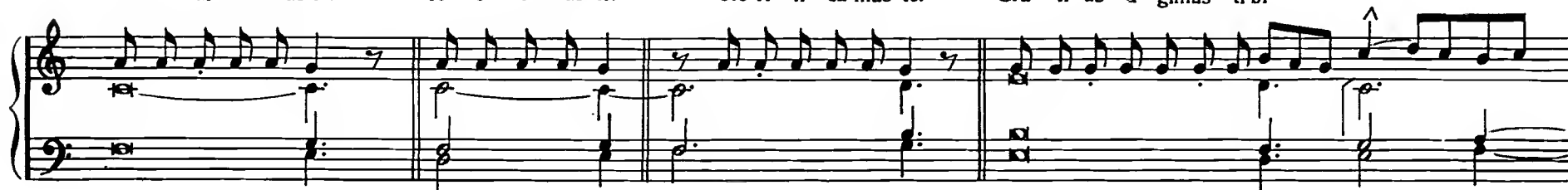
This system contains the fourth line of the musical score. The lyrics are: "ri- a De- i Pa- tris. A- men." The music continues with the same vocal and piano parts. The vocal line has a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

Glo-ri- a in excél- sis De- o. Et in ter-ra pax ho-mí- ni- bus bonae vo-lun- tá- tis. Laudá- mus te.

AMBROSIAN
GLORIA
Mode 4



Be-ne- dí- ci- mus te. Ad- o- rá-mus te. Glo-ri- fi- cá-mus te. Grá- ti- as á- gimus ti- bi



propter magnam gló-ri- am tu- am. Dómi-ne De- us, Rex coe-léstis, De- us Pa-ter o-mní-po-tens. Dómi-ne Fi-li u- ni-



gé- ni- te Je- su Christe.

Dó- mi-ne De- us, Agnus De- i, Fí- li- us Pa- tris.



Qui tol-lis peccá- ta mun-di,

mi-se-ré-re no-bis.

Qui tol- lis peccá-ta mundi,



sús-ci- pe de- pre-ca- ti- ó-nem nostram.

Qui se-des ad délix-te-ram Patris,

mi-se- ré-re no-bis.

Quó-ni- am tu so- lus san- ctus.



Tu so- lus Dó- minus.

Tu so- lus Al- tís- simus,

Je- su Chri-ste.



Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



SANCTUS I
Mode
1

San- ctus, * San- ctus, San- ctus Dó- mi- nus De- us Sá- ba- oth. Ple- ni sunt coe-



li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cél- sis.



Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



San- ctus, * San- ctus, San- ctus Dómi- nus De- us Sá- ba- oth. Ple- ni

SANCTUS II
Mode
4



sunt coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cél- sis.

Be- ne- dí- ctus qui ve- nit in nó- mine Dómi- ni. Hosán- na in excél- sis.

San- ctus, * San- ctus, San-ctus Dómi- nus De- us Sá- ba- oth.

SANCTUS III
Mode
8

Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cél- sis.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass) with a B-flat major key signature. The music is in a 4/4 time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

A-gnus De-i, * qui tol-lis pec-cá-ta mundi: mi-se-ré-re no-bis. *ij.*
 dona no-bis pa-cem.

AGNUS I
 Mode
 8

The second system of the musical score is labeled 'AGNUS I Mode 8'. It features a vocal line and a piano accompaniment in B-flat major. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass). The music is in a 4/4 time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

AGNUS II
 Mode
 6

The third system of the musical score is labeled 'AGNUS II Mode 6'. It features a vocal line and a piano accompaniment in D major. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass). The music is in a 4/4 time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na no-bis pa-cem.

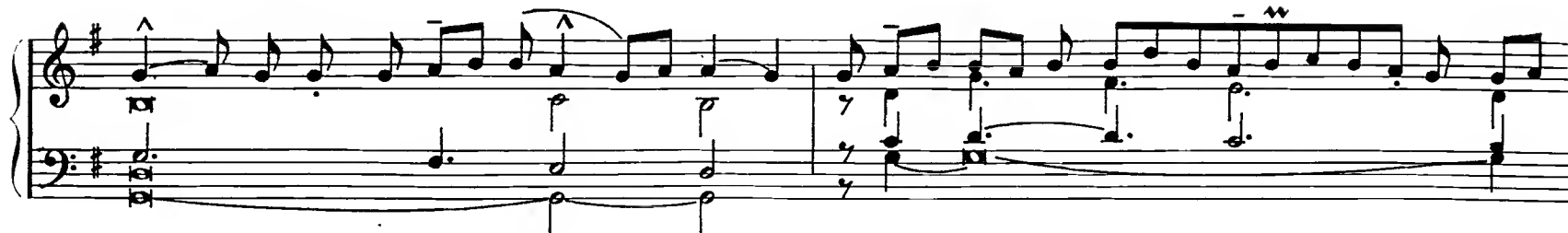
The fourth system of the musical score continues the 'AGNUS II Mode 6' section. It features a vocal line and a piano accompaniment in D major. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass). The music is in a 4/4 time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

MASS AND ABSOLUTION FOR THE DEAD

CHANTS FOR THE MASS

Ré- qui- em * ae- tér- nam do- na e- is Dó- mi-

INTROIT
Mode
6



ne: et lux per pé- tu- a lú- ce- at e- is.



Ps. Te de- cet hy- mnus De- us in Si- on, et ti- bi red- dé- tur vo- tum in Je- rú- sa- lem: *



ex- áu- di o- ra- ti- ó- nem me- am, ad te o- mnis ca- ro vé- ni- et. Ré- qui- em.



Repeat Int. "Requiem"
to the Ps. "Te decet."

KYRIE
Mode
6

Ký- ri- e * e- lé- i- son. *ij.* Chri- ste e- lé- i- son. *ij.*



Ký- ri- e e- lé- i- son. *ij.* Ký- ri- e * e- lé- i- son.



Ré- qui- em.* ae- tér- nam do- na e- is

† GRADUAL
Mode
2



Dó- mi- ne: et lux per- pé-



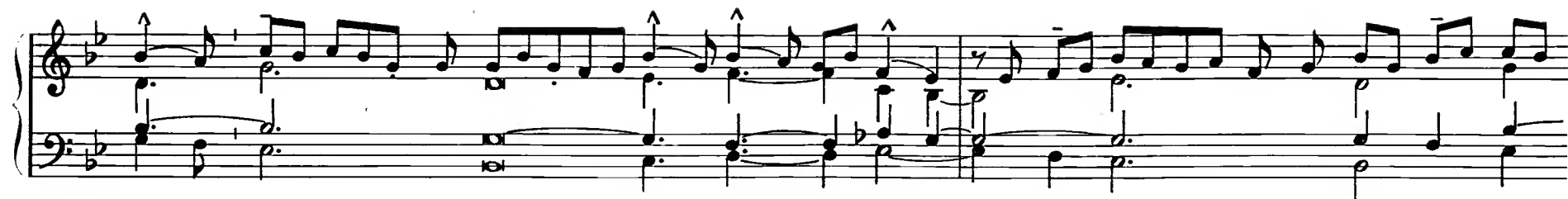
† The GRADUAL and TRACT may be sung to either of the simple, psalmodic formulae on page 127.

tu- a

lú-

ce- at e-

is.



ψ. In me- mó- ri- a ae- tér-

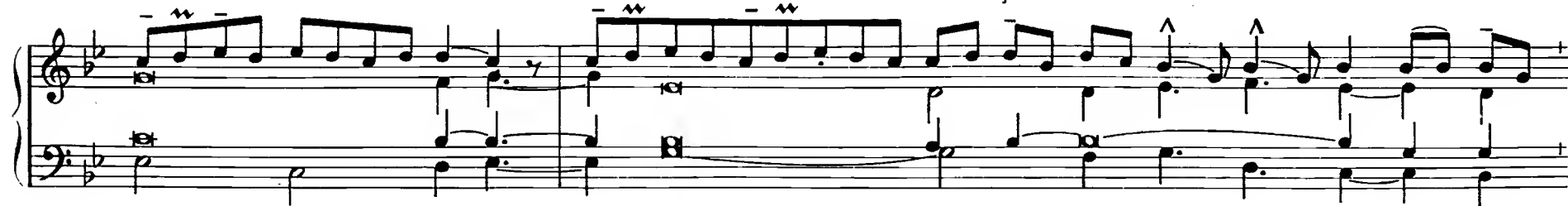


na-

e-

rit

ju-



stus: ab au-di-ti-ó-ne ma-

la



* non

ti- mé-

bit.



Ab-sol-

ve

* Dó-mi-ne,

á-ni-mas

ó-mni-um

fi-dé-

li-um de-functó-

TRACT
Mode
8

rum

ab o-mni

vín-

cu-lo de-li-

ctó-

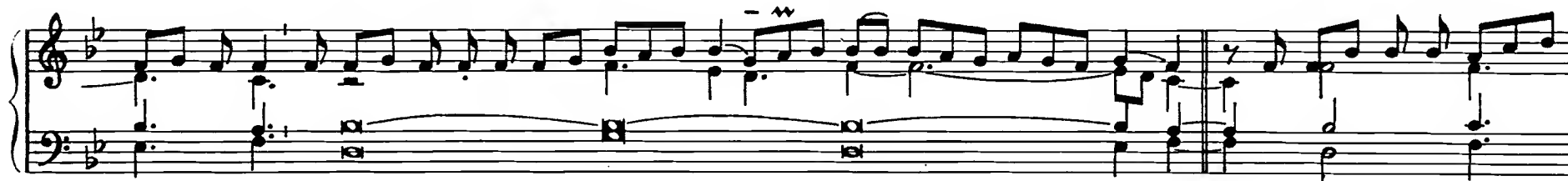
rum.



†. Et grá- ti- a tu- a il- lis succurrén- te, me- re- án- tur e-



vá- de- re ju- dí- ci- um ul- ti- ó- nis. †. Et lu- cis ae- tér-



nae be- a- ti- tú- di- ne * pér- fru-



i.



THE GRADUAL AND TRACT SET TO SIMPLE PSALM TONES

I

Mode
8

GRADUAL

Re-qui-em aetérnam dóna éis Dó - mi- ne: * et lux perpetua lu - ce - at e - is.
 V. In memória aetérna érit jú - stus: * ab auditione ma- la non ti- me- bit.

TRACT

Absólve, Dómine, animas óm-
 nium fidélium defun-cto - rum: * ab omni vincu- lo de- li- cto- rum.
 V. Et grátia túa illis succu - rén - te: * mereantur evadere
 V. Et lucis ae- ter - nae: * beati- tudine per-fru- i.

II

Mode
2

GRADUAL

Re-qui- em aetérnam dóna é - is Dó-mi-ne: * et lux perpétua lúce - at é - is.
 V. In memória aetérna é - rit jú - stus: * ab auditióne mála non ti - mé- bit.

TRACT

Absólve, Dómine, animas óm-
 nium fidélium de-fun-cto - rum: * ab ómni vínculo de li - cto- rum.
 V. Et grátia túa illis suc - cur-rén - te: * mereántur evádere judícium ul - ti - ó - nis.
 V. Et lúcis ae - tér - nae: * beatitúdi ne pérfrui.

1 Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- víl- la: Te- ste Da-vid cum Si- býl- la.
 2 Quantus tre- mor est fu- tú- rus, Quando ju- dex est ven- tú- rus, Cuncta stricte di- scussú- rus!

SEQUENCE
 "Dies irae"
 Mode 1



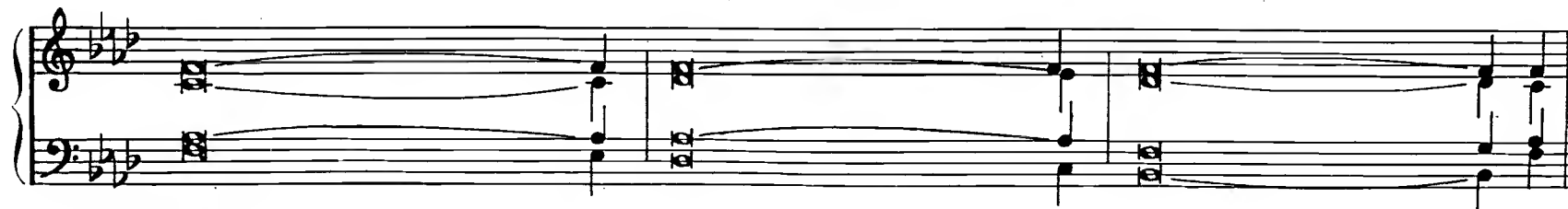
3 Tu- ba mi- rum spar- gens so- num Per se- púl- cra re- gi- ó- num, Coget o- mnes an- te thronum.
 4 Mors stu- pé- bit et na- tú- ra, Cum re- súr- get cre- a- tú- ra, Ju- di- cán- ti respon- sú- ra.



5 Li- ber scriptus pro- fe- ré- tur, In quo to- tum con- ti- né- tur, Un- de mundus ju- di- cé- tur.
 6 Ju- dex er- go cum se- dé- bit, Quid- quid la- tet ap- pa- ré- bit: Nil in- úl- tum re- ma- né- bit.



† Quan- tus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stricte dis- cus- sú- rus!

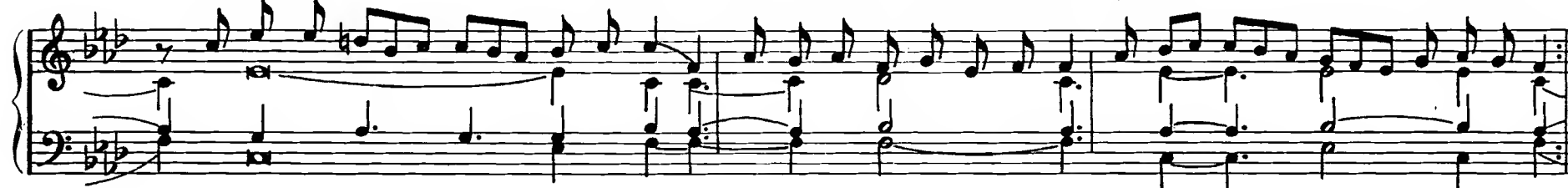


† Alternate verses of the "Dies irae" may
 be chanted to the chords given above.

7 Quid sum mi-ser tunc di-ctú-rus? Quem pa-tró-num ro-ga-tú-rus? Cum vix ju-stus sit se-cú-rus.
8 Rex tre-méndae ma-je-stá-tis, Qui sal-ván-dos sal-vas gra-tis, Sal-va me, fons pi-e-tá-tis.



9 Re-cor-dá-re Je-su pi-e, Quod sum cau-sa tu-ae vi-ae: Ne me per-das il-la di-e.
10 Quaerens me, se-dí-sti lassus: Red-e-mí-sti cru-cem pas-sus: Tantus la-bor non sit cassus.



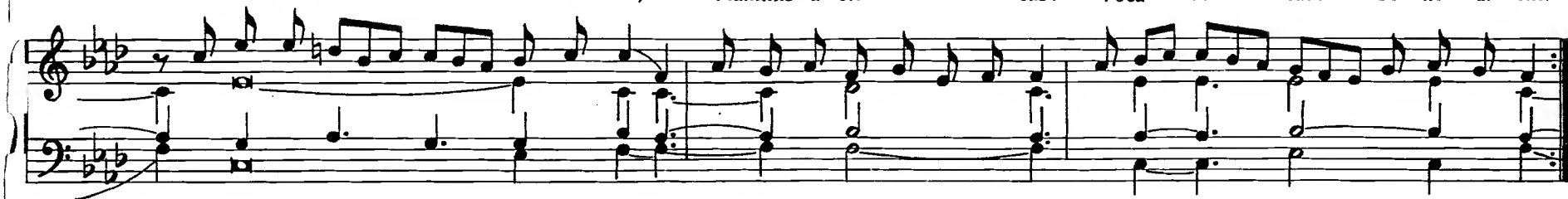
11 Ju-ste ju-dex ul-ti-ó-nis, Do-num fac re-mis-si-ó-nis, An-te di-em ra-ti-ó-nis.
12 In-ge-mí-sco, tam-quam re-us: Cul-pa ru-bet vul-tus me-us: Sup-pli-cán-ti par-ce De-us.



13 Qui Ma-rí-am ab-sol-ví-sti, Et la-tró-nem ex-au-dí-sti, Mi-hi quo-que spem de-dí-sti.
14 Pre-ces me-ae non sunt dí-g-nae: Sed tu bo-nus fac be-ní-gne, Ne per-én-ni cre-mer i-gne.



15 In-ter o- ves lo- cum praesta, Et ab hoe-dis me se-qué-stra, Stá-tu- ens in par- te dex- tra.
 16 Confu- tá- tis lo- ma- le- dí- ctis, Flammis á- cri- bus ad- dí- ctis: Voca me cum be- ne- dí- ctis.



17 O- ro supplex et acclí- nis, Cor con- trí- tum qua- si ci- nis: Ge- re cu- ram me- i fi- nis.



18 La- cri- mó- sa di- es il- la, Qua re- súr- get ex fa- víl- la 19 Ju- di- cán- dus ho- mo re- us:



Hu- ic er- go par- ce De- us. 20 Pi- e Je- su Dó- mi- ne, do- na e- is ré- qui- em. A- men.



Dó-mi-ne Je-su Christe, * Rex gló-ri-ae, lí-be-ra

OFFERTORY
Mode
2

á-ni-mas ó-mni-um fi-dé-li-um de-fun-ctó-rum de poe-nis in-fér-ni, et de pro-fún-do

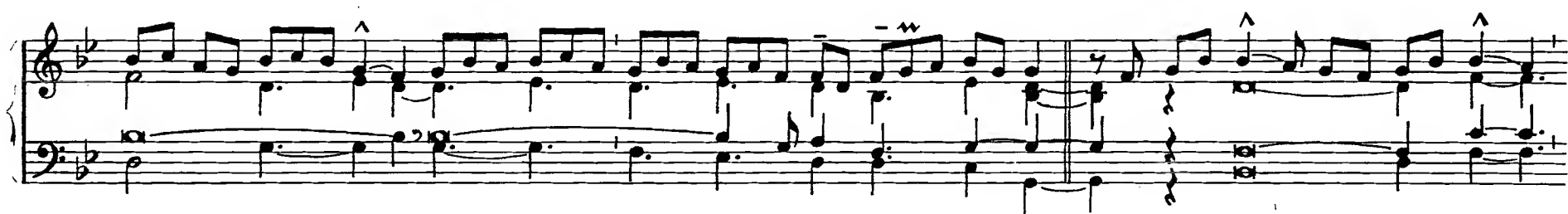
la-cu: lí-be-ra e-as de o-re le-ó-nis, ne ab-sór-be-at e-as tár-ta-rus,

ne ca-dant in ob-scú-rum: sed sí-gni-fer san-ctus Mí-cha-el

repraesén- tet e- as in lu- cem san- ctam: * Quam o- lim A- bra- hae pro-mi- sí- sti,



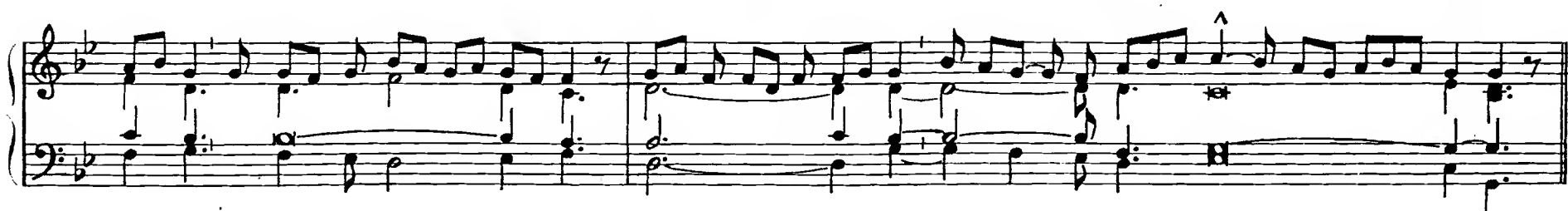
et sé- mi- ni e- jus. †. Hó- sti- as et pre- ces



ti- bi Dómi- ne lau- dis of- fé- ri- mus: tu sú- sci- pe pro a- ni- má- bus il- lis, qua- rum hó-



di- e me- mó- ri- am fá- ci- mus: fac e- as, Dómi- ne, de mor- te trans- í- re ad vi- tam. *



Repeat Quam o-lim.

Sanctus, * Sanctus, Sanctus Dómi- nus De- us Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a.

SANCTUS

Ho-sán- na in ex- cél- sis. Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho-sán- na in ex- cél- sis.

A- gnus De- i, * qui tol- lis pec- cá- ta mun- di: do- na e- is ré- qui- em. *ij.*

AGNUS

A - gnus De- i, * qui tol - lis pec - cá- ta mun - di: do - na e- is ré- qui- em ** sem- pi- tér - nam.

Lux ae- tér- na * lú- ce- at e- is, Dó-mi- ne: * Cum san- ctis tu- is in ae- térum, qui- a pi- us es.

COMMUNION
Mode
8



ŷ. Réqui- em ae- téram dona e- is Dó-mi- ne, et lux per- pé- tu- a lú- ce- at e- is. * Cum san- ctis tu- is in ae- térum, qui- a pi- us es.



CHANTS FOR THE BURIAL SERVICE

Lí- be- ra me, Dó- mi- ne, * de mor- te ae- tér- na, in di- e

LIBERA ME
Mode
1

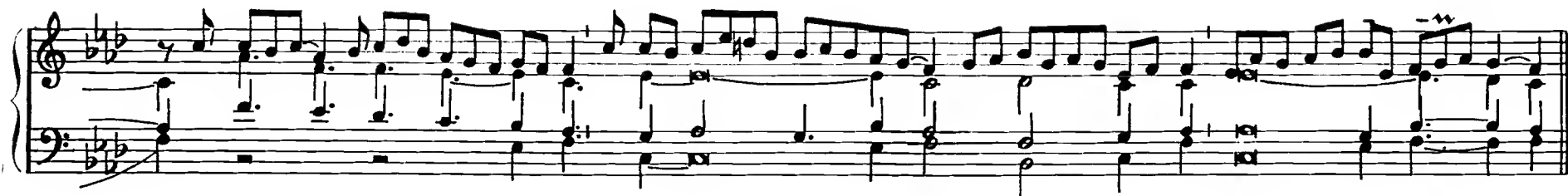


il- la tre- mén- da: * Quan- do coe- li mo- vén- di sunt et ter- ra:



After Mass, the priest goes to the bier and commences the Absolution. The Prayer "Non intres" is said, and at the

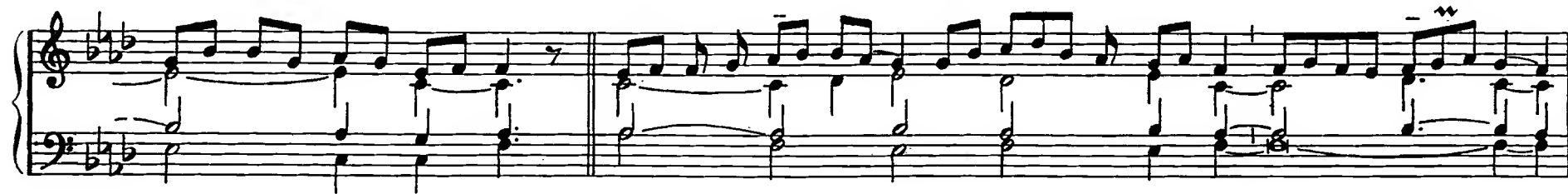
† Dum vé- ne- ris ju- di- cá- re saé- cu- lum per i- gnem.



ψ. Tremens fa- ctus sum e- go, et tí- me- o, dum di- scús- si- o vé- ne- rit, at- que



ven- tú- ra i- ra. * Quan- do coe- lí- mo- vén- di sunt et ter- ra.



ψ. Di- es il- la, di- es i- rae, ca- la- mi- tá- tis et mi- sé- ri- ae, di- es magna et a- má- ra val- de.



† Dum vé- ne- ris ju- di- cá- re saé- cu- lum per i- gnem.



‡ Ré- qui- em ae- térnam do- na e- is Dó- mi- ne: et lux per- pé- tu- a lú- ce- at e- is.



Lí- be- ra me, Dó- mi- ne, *de mor- te ae- tér- na, in di- e



il- la tre- men- da: *Quán- do coe- li mo- vén- di sunt et ter- ra:



† Dum vé- ne- ris ju- di- cá- re sae- cu- lum per i- gnem.



First Choir:

Second Choir:

Both Choirs:

Ký- ri- e e- lé- i- son.

Chri-ste e- lé- i- son.

Ký- ri- e e- lé- i- son.



Pa- ter no- ster.



¶. Et ne nos in- dú- cas in ten- ta- ti- ó- nem. ¶. Sed li- be- ra nos a ma- lo.

The priest sings the Pater noster and continues on in silence, meanwhile sprinkling the corpse with holy water and incensing it, after which he sings:

¶. A pórtá ínferi.

¶. Erue, Dómine, ánimam éjus. (ánimas eórum.,

¶. Requíescat in páce.

¶. Amen.

¶. Dómine exáudi oratiónem méam.

¶. Et clámor méus ad te véniat.

¶. Dóminus vobíscum.

¶. Et cum spíritu túo.

¶. Orémus . . . per Christum Dóminum nostrum.

¶. Amen.

¶. Réquiem aetérnam dóna ei (eis) Dómine.

¶. Et lux perpétua lúceat ei (eis).

¶. Requíescat in páce.

¶. Amen.

¶. Animam éjus . . . requíescent in páce.

¶. Amen.

The priest intones:

Tone
1.f



Ex- sul- tá- bunt Dó-mi- no.

1. Mi-se - rére

me' - i De' - us, * secúndum mágnam misericór-di-am tú - am.



2. Et secúndum multitudinem

miserati- ó - num tu- á - - rum, * déle iniqui - - tá - tem mé - am.

3. Amplius láva me ab iniqui - ta - te me - a: * et a peccáto mé-o mún-da me.

4. Quóniam iniquitátem meam é - go co - gnó - sco: * et peccátum méum cónta me est sém - per.

5. Tíbi sóli peccávi, et málum có-ramte fé - ci; * ut justificéris in sermóni- .

bus tuis, et vincas cum ju - di - cá - ris.

6. Ecce enim in iniquitáti - bus con-cé-ptus sum: * et in peccátiis concépit me má-ter mé - a.

7. Ecce enim veritatem di- le - xí - sti: * incérta et occúlta sapién-

tiae túae manife - stá-sti mí - hi.

8. Aspérges me hyssópo, et mun-dá - bor: * lavábis me, et súper nívem de - al - bá - bor.

9. Audítui méo dábis gáudium et lae-tí-ti-am: * et exsultábunt óssa hu - mi-li - á - ta.

10. Avérte fáciem tuam a pec - cá - tis mé - is: * et ómnes iniquitátes mé-as dé - le.

11. Cor múnđum créa in me Dé - us: * et spíritum réctum innova

in viscé- ri- bus mé - is.

12. Ne projícias me a fá- ci- e tú - a: * et spírítum sánctum túum ne áu- fe - ras a me.

13. Rédde míhi laetitiam salu - tá - ris tú - i: * et spírítu principá - li con-fír - ma me.

14. Docébo iníquos ví - as tú - as: * et ímpii ad te con-ver-tén - tur.

15. Libera me de sanguinibus Dé-

us, Déus sa - lú - tis mé - ae: * et exsultabit língua mea justí-ti-am tú - am.

16. Dómine, lábia mé-a a - pé-ri- es: * et os méum annuntiábit láu-dem tú - am.

17. Quóniam si volúisses sacri-

fíciūm, de - dís - sem u - ti - que: * holocáustis non de - le - ctá - be - ris.

18. Sacrificium Deo Spíritus con- tri - bu - la' - tus. * cor contritum et humiliá-

19. Benigne fac Dómine in bó- tum Déus nonde - spí - ci - es.

na voluntáte tú - a Sí - on: * ut aedificéntur mú - ri Je - ru - sa - lem

20. Tunc acceptábis sacrifici -

- um iustitiae oblationes et ho- lo - cáu - sta: * tunc impónent súper altáre tú - um ví - tu - los.

21. Requi - em ae- tér - nam * dona e' - is Do - mi - ne.

22. Et lux per-pé-tu-a * lú - - - ce-at é - is.

TABLE 1. *Continued*

Repeat Antiphon :

Ex- sul- tá- bunt Dó- mi- no os- sa hu- mi- li- á- ta .

ANTIPHON
Mode
1

† Sub- vé- ni- te, * San- cti De- i, oc- cú- ri- te An-

RESP.
"Subvenite"
Mode 4

ge- li Dó- mi- ni: * Sus - ci- pi- én- tes á- ni- mam e- jus:



† Of- fe- rén- tes e- am in con- spé- ctu Al- tís- si- mĩ.

† The "Subvenite" is sung when the
funeral procession enters the church

ψ. Sus- cí- pi- at te

Chri-stus, qui vo- cá- vit te: et in si- num A- bra- hae

An ge- li de- dú- cant te.

* Susci- pi- én- tes á- nimam e- jus:

† Offe- réntes e- am

in con spé- ctu Al-

tís- si- mi.

ψ. Ré-qui- em

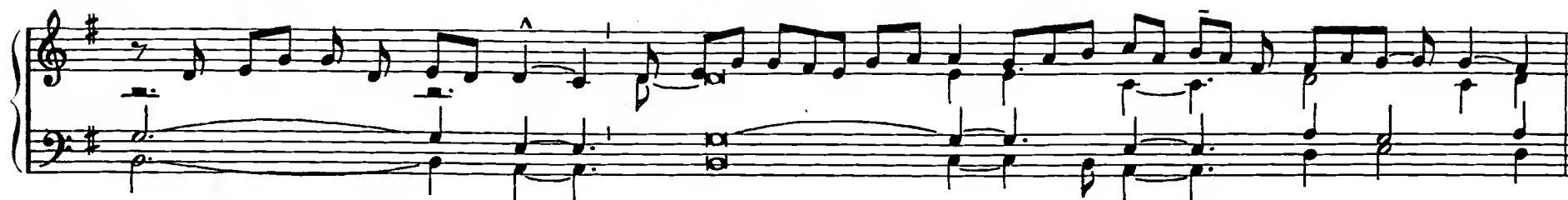
ae- tér- nam do-

na e- i Dó- mi- ne:

et lux per- pé- tu- a lú- ce- at

e- i.

† Of- fe- rén- tes e- am in con- spé- ctu Al- tís- si- mi.



† In pa- ra- dí- sum* de- dú- cant te An- ge- li: in tu- o ad- vén- tu su- scí- pi-



te Már- ty- res, et per- dú- cant te in ci- vi- tá- tem san- ctam Je- rú- sa- lem. Cho- rus An- ge- ló- rum



te sus- cí- pi- at, et cum Lá- za- ro quondam páu- pe- re ae- tér- nam há- be- as ré- qui- em.



† The Ant. "In paradisum" is sung after the Absolution, while the corpse is being taken to the grave.

CANTICLE BENEDICTUS

Tone 2

Priest intones:

The musical notation shows the Priest's intonation of "Ego sum" in two staves. The melody is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "E- go sum" are written below the first measure.

Choir:

- | | | |
|--|---|--|
| 1. Be - ne - díc - tus Dó - mi - nus Dé - us | Is - ra - el: * quia vi - si - ta - vit, et fé - cit re - demp - ti - ó - nem plé - | bis sú - ae. |
| 2. Et e - ré - xit có - rnu salú - tis | nó - bis: * in dó - mo Dá - vid pú - | ri sú - i. |
| 3. Sí - cut lo - cú - tus est per os san - | ctó - rum, * qui a saé - culo sunt, pro - pheta - | rume - jus. |
| 4. Sa - lú - tem ex in - i - micis | nó - stris, * et de má - nu ó - mnium qui | o - dé - runt nos. |
| 5. Ad fa - cié - ndam mi - se - ricó - rdiam cum | pá - tribus nó - stris: * et me - morá - ri testamé - nti sú - | i san - cti. |
| 6. Jus - ju - rá - ndum, quod ju - rá - vit ad Ab - ra - | ham pá - trem nó - strum, * da - tú - rum | se nó - bis. |
| 7. Ut si - ne tí - mó - re, de má - nu in - i - micó - | rum no - stró - rum li - be - ra - ti, * ser - via - | mus il - li. |
| 8. In san - cti - ta - te et ju - sti - tia co - ram | íp - so, * ó - mnibus dié - | bus nó - stris. |
| 9. Et tu, puer, pro - phé - ta Altis - simi vo - | ca - be - ris: * prae - í - bis é - nim an - te fá - ciem Dó - mi - ni, pa - rá - re ví - | as é - jus. |
| 10. Ad dán - dum scié - ntiam salú - tis plé - bi | e - jus; * in re - mis - sió - nem pec - ca - to - rum | e - ó - rum. |
| 11. Per ví - scera mi - se - ricó - rdiae Dé - i | nó - stri: * in quí - bus vi - si - ta - vit nos, ó - riens | ex ál - to. |
| 12. Il - lu - mi - ná - re his, qui in té - ne - bris, | et in ú - m - bra mó - rtis | se - dent: * ad di - ri - gén - dos, pé - des nó - stros in ví - |
| 13. Re - qui - em ae - | tér - nam * do - na é | am pa - cis. |
| 14. Et lux per - | pé - tu - a * lú - ce | is Dó - mi - ne, |
| | | at é - is |

E - go sum re - sur - ré - cti - o et vi - ta: qui cre - dit in me, é - ti - am si mó - r - tu -

Repeat
the ANT.
"Ego sum"

The musical notation for the antiphona "Ego sum" is shown in two staves. The melody is in G major and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "E - go sum re - sur - ré - cti - o et vi - ta: qui cre - dit in me, é - ti - am si mó - r - tu -" are written below the notes.

us fú - e - rit, vi - vet: et o - mnis qui vi - vit et cre - dit in me, non mó - ri - é - tur in ae - té - r - num.

The musical notation for the final line of the antiphona is shown in two staves. The melody is in G major and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "us fú - e - rit, vi - vet: et o - mnis qui vi - vit et cre - dit in me, non mó - ri - é - tur in ae - té - r - num." are written below the notes.

Priest:

Choir:

Priest:

Ký- ri- e e- lé- i- son.

Chri- ste e- lé- i- son.

Ký- ri- e e- lé- i- son.

Pa- ter no- ster.



V. Et ne nos indúcas in tentatiónem.

R. Sed libera nos a málo.

V. A pórtá inferi.

R. Erue Dómine ánimam éjus.

V. Requiéscat in páce.

R. Amen.

V. Dómine exáudi oratiónem méam.

R. Et clámor méus ad te véniat.

V. Dóminus vobíscum.

R. Et cum spírítu túo.

V. Orémus.....

R. Amen.

V. Réquiem aetérnam dóna ei Dómine.

R. Et lux perpétua lúceat ei.

V. Re- qui- és cat in- pa- ce.

R. A- men.

V. A- ni- ma e- jus et á- ni- mae om- ni- um fi- dé- li-



-um de- fúnc- to- rum, per mi- se- ri- cór- di- am De- i ré- qui- és- cant in pa- ce. R. A- men.



PSALM 129. DE PROFUNDIS

Tone 8. G

1. De profundis clamavi ad te

Dó - mi - ne: * Dómine exáudi

vó - cem mé - am.



- | | | | | | | | | | | | | |
|---------------------------------|---|-----|---|-----------|---------------------------------|---|----|---|-----|----|--------------|----------|
| 2. Fíant áures túae inten | - | dén | - | tes * | in vócem deprecati | - | ó | - | nis | mé | - | ae. |
| 3. Si iniquitátis observáveris | | Dó | - | mi - ne * | Dómine, quis | | su | - | sti | - | ne | bit? |
| 4. Quia apud te propitiáti | - | o | | est: * | et propter légem túam sustínu-i | | te | | Dó | - | mi - ne. | |
| 5. Sustínuit ánima méa in vérbo | | e | - | jus: * | sperávit ánima mé | - | a | | in | Dó | - | mi - no. |
| 6. A custódia matutína usque ad | | no | - | ctem; * | spéret Isra | - | el | | in | Dó | - | mi - no. |
| 7. Quia apud Dóminum miseri | - | cór | - | di - a: * | et copiósa apud e | - | um | | re | - | dém-pti - o. | |
| 8. Et ípse rédimet | | Is | - | ra - el * | ex ómnibus iniquita | - | ti | - | bus | e | - | jus. |
| 9. Réquiem ae | - | tér | - | nam * | dóna | | e | - | is | Dó | - | mi - ne. |
| 10. Et lux per | - | pe | - | tu - a * | lú | - | ce | - | at | e | - | is. |

OPTIONAL LOWER KEYS

At Mass:

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Gló-ri- a in ex- cél-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo- lun-

GLORIA
Mode
1



tá- tis. Laudámus te. Be-ne dí- ci- mus te. A- do-rá- mus te. Glo-ri- fi- cá- mus te.



Grá-ti- as á- gimus tí- bi propter ma- gnam gló- ri- am tu- am. Dó-mi- ne De- us, Rex coe- lé- stis, De-



us Pa- ter o- mní-po- tens. Dó- mi- ne Fi- li u- ni- gé- ni- te Je- su Chri- ste. Dó- mí- ne



De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis peccá- ta mundi, mi-se- ré-



re no- bis. Qui tol- lis pec- cá- ta mun- di, súsci- pe de- pre-ca- ti- ó- nem nostram.



Qui se- des ad déx- te- ram Pa- tris, mi-se- ré- re no- bis. Quóni- am tu so- lus sanctus. Tu so- lus Dó- mi- nus. Tu so- lus



Al- tís- si- mus, Je- su Chri- ste. Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



Gló- ri- a in ex-cél-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun- tá- tis.

GLORIA
Mode
4

Lau- dá- mus te. Be-ne- dí-ci- mus te. A- do- rá- mus te. Glo-ri- fi- cá- mus te.

Grá-ti- as á- gi- mus ti- bi propter ma-gnam gló- ri- am tu-am. Dómi-ne De- us, Rex coe- lé- stis,

De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri-

ste. Dómi-ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di,



mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, súsci- pe depre- ca- ti- ó- nem nostram. Qui



se- des ad déx- te-ram Pa- tris, mi- se- ré- re no- bis. Quó-ni- am tu so- lus san- ctus.



Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- si- mus, Je- su Chri- ste.



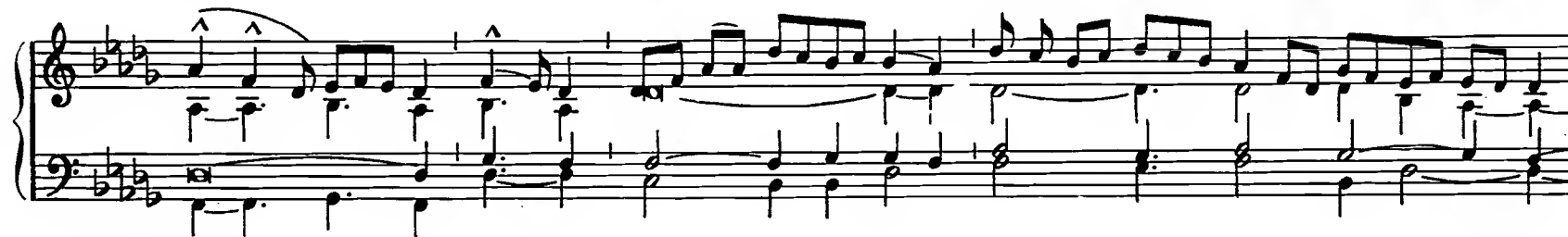
Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



MASS IX. ON FEASTS OF THE BLESSED VIRGIN 1.
(Cum iubilo)

San- ctus, * San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth.

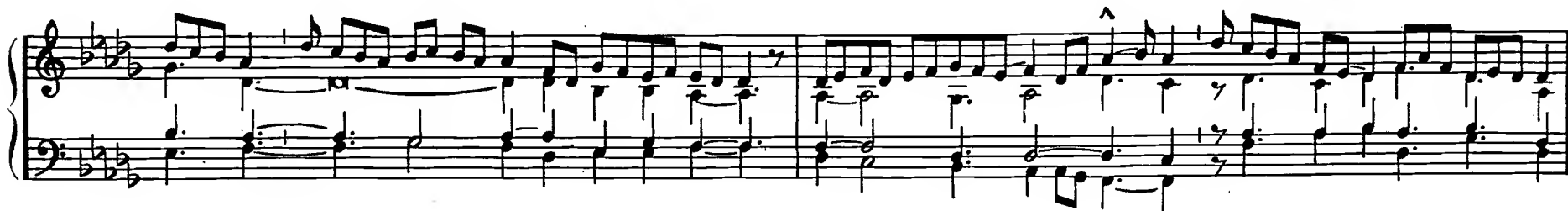
SANCTUS
Mode
5



Ple-ni sunt coe-li et ter- ra gló- ri- a tu- a. Ho-sán- na in ex-cél- sis. Be- ne-dí- ctus qui



ve- nít in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.

AGNUS
Mode
5



Agnus De- i, * qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.

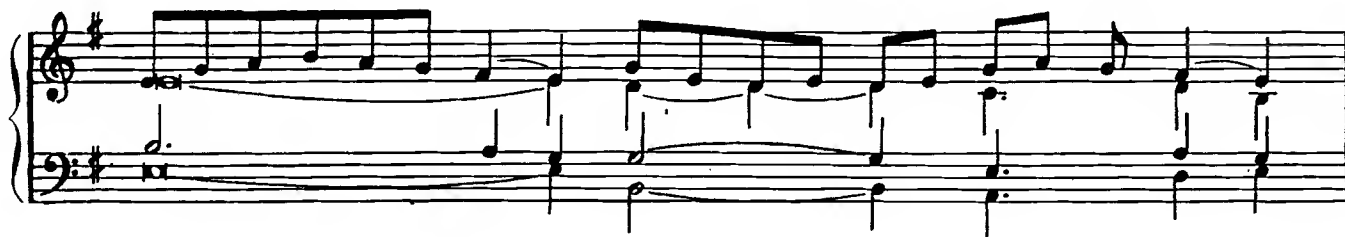


Agnus De- i, * qui tol- lis peccá- ta mun- di: do- na no- bis pa- cem.



De- o grá- ti- as.

DEO
GRATIAS
Mode 1



MASS XI. ON SUNDAYS DURING THE YEAR
(Orbis Factor)

151

Ky- ri- e * e- lé- i- son. Ký- ri- e e- lé- i-son. ij.

KYRIE
Mode
1



Chri- ste e- lé- i-son. Chri- ste e- lé- i-son.



Chri- ste e- lé- i-son. Ký- ri- e e- lé- i- son.



Ký- ri- e e- lé- i-son. Ký- ri- e * e- lé- i-son.



MASS XV. ON SIMPLE FEASTS
(*Dominator Deus*)

Gló-ri-a in excél-sis De-o.

Et in ter-ra pax ho-mí-ni-bus bo-nae vo-lun-tá-tis.

Laudá-mus te.

GLORIA
Mode
4



Be-ne-dí-ci-mus te.

Ad-o-rá-mus te.

Glo-ri-fi-cá-mus te.

Grá-ti-as á-gi-mus ti-bi prop-



ter magnam gló-ri-am tu-am.

Dó-mi-ne De-us, Rex coe-lé-stis,

De-us Pa-ter om-ní-po-tens.

Dó-mi-ne, Fi-



li u-ni-gé-ni-te Je-su Chri-ste.

Dómi-ne De-us,

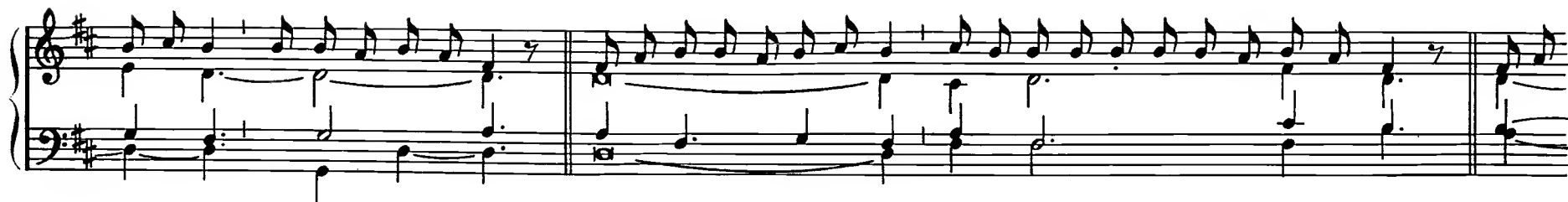
A-gnus De-i,

Fí-li-us Pa-tris.

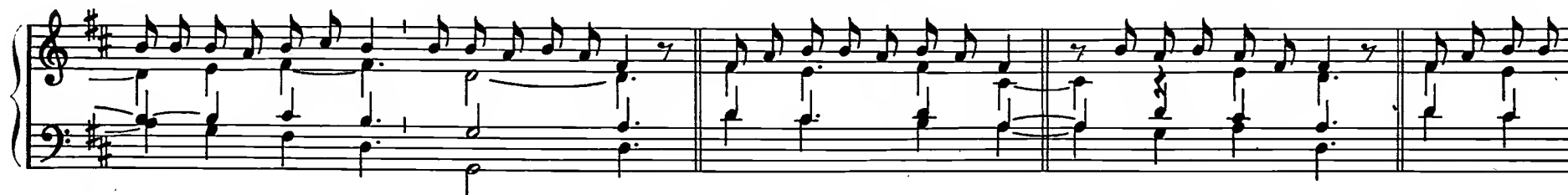
Qui tol-lis pec-cá-



ta mundi, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mundi, súsci-pe de-pre-ca-ti-ó-nem nostram. Qui se-



des ad déx-te-ram Patris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-



tís-si-mus, Je-su Chri-ste. Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



De-o grá-ti-as.

DEO
GRATIAS
Mode 4



AMBROSIAN
GLORIA
Mode 4

The image shows a musical score for 'AMBROSIAN GLORIA Mode 4'. It consists of two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is written in the Treble staff, and the bass line is in the Bass staff. The music is in 4/4 time. The first staff shows the beginning of the piece, with a treble staff starting on G4 and a bass staff starting on G2. The second staff continues the melody and bass line. The third staff shows a repeat sign and a final measure with a fermata.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures, divided into four groups of four measures each. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The handwriting is clear and legible, with some corrections visible in the first measure of the first group.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and a final measure with a fermata. The bass staff provides accompaniment with chords and a long, sustained note in the final measure. The key signature has one flat (B-flat), and the time signature is 4/4.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides a simple harmonic accompaniment. The music is divided into two measures by a double bar line. The first measure contains a melody of eighth and sixteenth notes, followed by a quarter note with an accent (^) and a half note. The second measure continues the melody with eighth and sixteenth notes, ending with a quarter note and a half note. The bass staff accompaniment consists of chords and single notes, including a prominent bass line in the second measure.

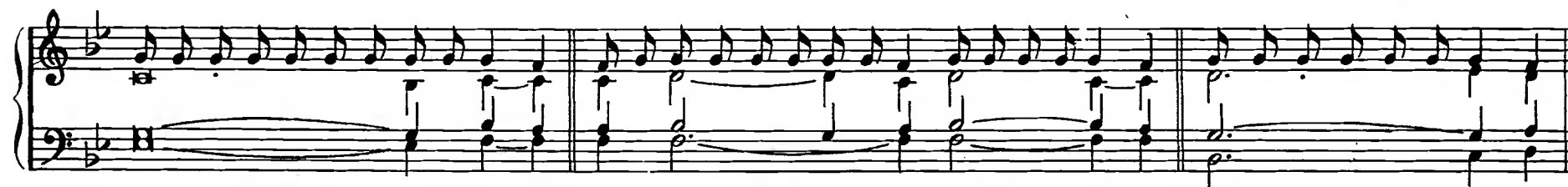
Qui tol-lis pec-cá- ta mun-di,

mi-se- ré- re no-bis.

Qui tol- lis peccá-ta mundi,



súsci- pe de-pre-ca- ti- ó-nem no-stram. Qui se-des ad déx- te-ram Patris, mi-se- ré- re no- bis. Quóni- am tu so-lus sanctus.



Tu so- lus Dó- mi-nus. Tu so-lus Al- tís- si- mus, Je- su Christe.



Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



Ré- qui- em * ae- tér- nam do- na e- is Dómi-

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The lyrics are written below the voice line.

ne: et lux per- pé- tu- a lú- ce- at e- is.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, with a more active bass line. The piece concludes with a double bar line and repeat dots.

Ps. Te de- cet hy- mnus De- us in Si- on, et ti- bi red- dé- tur vo- tum in Je- rú- sa-lem : *

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, catchy tune. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, legible font, with notes and rests clearly marked. The overall style is that of a traditional folk song.

ex-áu-di o-ra-ti-ó-nem me-am, ad te o-mnis ca-ro vé-ni-et. Ré-qui-em.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff provides a harmonic accompaniment. The score is divided into two systems by a double bar line. The first system contains 10 measures, and the second system contains 4 measures, ending with a double bar line and repeat dots.

KYRIE
Mode
6

Ký- ri- e * e- lé- i-son. *ijj.* Chri- ste e- lé- i-son. *ijj.*

Ký- ri- e e- lé- i-son. *ijj.* Ký- ri- e * e- lé- i-son.

1 Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- vil- la: Te- ste Da-vid cum Si- býl- la.
2 Quantus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stricte di- scussú- rus!

SEQUENCE
"Dies irae"
Mode 1

† Quan- tus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stri- cte di- scus- sú- rus!

† Alternate verses of the "Dies irae" may

3 Tu- ba mi- rum spar- gens so- num Per se- púl- cra re- gi- ó- num, Co- get o- mnes an- te thronum.
 4 Mors stu- pé- bit et na- tú- ra, Cum re- súr- get cre- a- tú- ra, Ju- di- cán- ti respon- sù- ra.



5 Li- ber scriptus pro- fe- ré- tur, In quo to- tum con- ti- né- tur, Un- de mundus ju- di- cé- tur.
 6 Ju- dex er- go cum se- dé- bit, Quid- quid la- tet ap- pa- ré- bit: Nil in- úl- tum re- ma- né- bit.



7 Quid sum mi- ser tunc di- ctú- rus? Quem pa- tró- num ro- ga- tú- rus? Cum vix ju- stus sit se- cú- rus.
 8 Rex tre- méndae ma- je- stá- tis, Qui sal- ván- dos sal- vas gra- tis, Sal- va me, fons pi- e- tá- tis.



9 Re- cor- dá- re Je- su pi- e, Quod sum cau- sa tu- ae vi- ae: Ne me per- das il- la di- e.
 10 Quaerens me se- dí- sti las- sus: Red- e- mí- sti cru- cem passus: Tan- tus la- bor non sit cassus.



11 Ju- ste ju- dex ul- ti- ó- nis, Do- num fac re- mis- si- ó- nis, An- te dí- em ra- ti- ó- nis.
 12 In- ge- mí- sco, tam- quam re- us: Cul- pa ru- bet vul- tus me- us: Sup- pli- cán- ti par- ce De- us.



13 Qui Ma- rí- am ab- sol- ví- sti, Et la- tró- nem ex- au- dí- sti, Mi- hi quoque spem de- dí- sti.
 14 Pre- ces me- ae non sunt dig- nae: Sed tu bo- nus fac be- ní- gne, Ne per- én- ni cre- mer i- gne.



15 In- ter o- ves lo- cum praesta, Et ab hoe- dis me se- qué- stra, Stá- tu- ens in par- te dex- tra.
 16 Confu- tá- tis ma- le- dí- ctis, Flam- mis á- cri- bus ad- dí- ctis: Voca me cum be- ne- dí- ctis.



17 O- ro supplex et acclí- nis, Cor con- tri- tum qua- si ci- nis: Ge- re cu- ram me- i fi- nis.



18 La-cri-mó-sa di-ès il-la, Qua re-sur-get ex fa-vil-la. 19 Ju-di-can-dus ho-mo re-us :



Hu-ic er-go par-ce De-us. 20 Pi-e Je-su Dó-mi-ne, do-na e-is ré-qui-em. A-men.



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